

1
00:00:05,266 --> 00:00:06,733
MAN: I'M NOT THE SAME
PERSON THAT I WAS

2
00:00:06,833 --> 00:00:08,433
BEFORE I READ THAT BOOK.

3
00:00:08,533 --> 00:00:10,400
FROM THE VERY FIRST SENTENCE,
I COULDN'T PUT IT DOWN.

4
00:00:10,500 --> 00:00:12,700
I READ THE WHOLE THING,
BASICALLY, IN ONE SITTING.

5
00:00:12,800 --> 00:00:16,100
MAN: I THINK A NOVEL IS TERRIFIC
FOR THINKING ABOUT WHO WE ARE,

6
00:00:16,200 --> 00:00:19,266
BECAUSE THE INSIGHTS WE GLEAN
ARE ONES ABOUT OTHER PEOPLE,

7
00:00:19,366 --> 00:00:21,800
BUT THEY'RE ONES WE CAN
APPLY TO OURSELVES.

8
00:00:23,533 --> 00:00:26,733
MEREDITH VIEIRA: WELCOME TO
"THE GREAT AMERICAN READ."

9
00:00:26,833 --> 00:00:29,666
I'M MEREDITH VIEIRA
HERE AT THE LIBRARY OF CONGRESS.

10
00:00:29,766 --> 00:00:34,000
THE FIRST-EVER NATIONAL
CONVERSATION ABOUT BOOKS
IS UNDERWAY.

11
00:00:34,100 --> 00:00:37,266
AND WHILE YOU'VE BEEN
READING, SHARING YOUR
THOUGHTS ON SOCIAL MEDIA,

12
00:00:37,366 --> 00:00:40,133
AND VOTING FOR YOUR FAVORITES
THESE LAST FEW MONTHS,

13

00:00:40,233 --> 00:00:44,066

WE'VE BEEN MAKING
A LOT OF DISCOVERIES.

14

00:00:44,166 --> 00:00:45,700

SO MANY OF YOUR FAVORITE NOVELS

15

00:00:45,800 --> 00:00:48,866

ARE ABOUT THE SEARCH
FOR INDIVIDUAL IDENTITY.

16

00:00:48,966 --> 00:00:52,600

SO, TONIGHT, WE TAKE A CLOSE
LOOK AT THE NOVELS TRENDING
IN THE COMPETITION

17

00:00:52,700 --> 00:00:55,433

THAT CENTER ON THIS
SEARCH FOR SELF.

18

00:00:55,533 --> 00:00:57,066

WHY ARE WE DRAWN TO THEM?

19

00:00:57,166 --> 00:00:59,066

AND HOW MIGHT THESE
FICTIONAL STORIES

20

00:00:59,166 --> 00:01:03,133

HELP US NAVIGATE OUR OWN
REAL-LIFE JOURNEYS?

21

00:01:03,233 --> 00:01:06,666

MAN: WE START ASKING
OURSELVES "WHO AM I?"
IN ELEMENTARY SCHOOL

22

00:01:06,766 --> 00:01:09,366

ONLY BECAUSE IT'S
POSED TO US SO EARLY.

23

00:01:09,466 --> 00:01:11,000

WOMAN: YOU'RE ALL TRYING TO

24

00:01:11,100 --> 00:01:12,766

FIGURE OUT WHO YOU WANT TO BE,

25

00:01:12,866 --> 00:01:16,233
AND YOU ALL ARE KIND OF
PRETENDING YOU KNOW WHO YOU ARE,

26
00:01:16,333 --> 00:01:18,333
BUT YOU'RE ALL TERRIFIED.

27
00:01:18,433 --> 00:01:20,900
SECOND WOMAN: 'CAUSE YOU'RE
LOOKING BACK GOING,

28
00:01:21,000 --> 00:01:22,933
"WAS THAT ALL THERE IS?
WAIT, IS THIS WHAT I WANTED?"

29
00:01:23,033 --> 00:01:25,433
THERE'S PROBABLY COMING OF AGE
AT ANY AGE.

30
00:01:25,533 --> 00:01:28,066
VIEIRA: FROM GETTING THROUGH
THE TEEN YEARS...

31
00:01:28,166 --> 00:01:30,833
MAN: PEOPLE WOULD TELL ME,
"WELL, JUST BE YOURSELF."

32
00:01:30,933 --> 00:01:34,433
AND I WOULD BE, LIKE, "WHAT
THE...WHAT DOES THAT MEAN?"

33
00:01:34,533 --> 00:01:35,933
VIEIRA: TO SPIRITUAL JOURNEYS.

34
00:01:36,033 --> 00:01:38,866
MAN: IT'S GOT FAMILY,
IT'S GOT FATE,

35
00:01:38,966 --> 00:01:41,133
IT HAS BASEBALL,
IT HAS EVERYTHING

36
00:01:41,233 --> 00:01:43,166
THAT WE CARE ABOUT
IN OUR SOCIETY.

37
00:01:43,266 --> 00:01:46,166
VIEIRA: WHY DO WE LOVE THESE

STORIES ABOUT SELF-DISCOVERY?

38

00:01:46,266 --> 00:01:48,400

MAN: I DIDN'T LIKE THE FAMILY
THAT I WAS DEALT,

39

00:01:48,500 --> 00:01:51,166

AND SO I ALWAYS LOOKED FOR
AN OUTSIDE UNIT.

40

00:01:51,266 --> 00:01:52,700

WOMAN: YOU COULD NOT TELL ME

41

00:01:52,800 --> 00:01:54,400

THAT I WAS NOT THE PROTAGONIST--

42

00:01:54,500 --> 00:01:59,900

FRANCIE NOLAN, A WHITE GIRL
FROM BROOKLYN, 1920.

43

00:02:00,000 --> 00:02:03,766

VIEIRA: HOW DO AUTHORS
DRAW US INTO THESE STORIES
IN SUCH A PERSONAL WAY?

44

00:02:03,866 --> 00:02:06,100

WOMAN: I THINK EVERY
WRITER WOULD TELL YOU,

45

00:02:06,200 --> 00:02:08,699

THERE'S A LITTLE BIT OF
THEMSELVES IN EVERY
SINGLE CHARACTER,

46

00:02:08,800 --> 00:02:10,733

NO MATTER WHO
THEY'RE WRITING ABOUT.

47

00:02:10,833 --> 00:02:12,500

MAN: I DIDN'T KNOW
TO WHAT DEGREE

48

00:02:12,600 --> 00:02:15,233

THINGS WOULD COME OUT
OF MY SUBCONSCIOUS

49

00:02:15,333 --> 00:02:16,833

AND LAND ON THE PAGE.

50

00:02:16,933 --> 00:02:20,200
SECOND MAN: A WRITER IS ABLE
TO MAKE A READER FOCUS ON

51

00:02:20,300 --> 00:02:22,266
WHAT THEY THINK IS IMPORTANT,

52

00:02:22,366 --> 00:02:24,600
AND A LOT OF TIMES,
IT'S THOSE REALLY SMALL
AND INTIMATE MOMENTS.

53

00:02:24,700 --> 00:02:26,733
VIEIRA: GET OUT THERE
AND READ,

54

00:02:26,833 --> 00:02:29,433
AND MAKE SURE YOU VOTE
SO YOUR FAVORITE BOOK WINS.

55

00:02:29,533 --> 00:02:30,866
WOMAN: "THE OUTSIDERS."

56

00:02:30,966 --> 00:02:32,600
VOTE FOR IT AS YOUR FAVORITE.

57

00:02:32,700 --> 00:02:34,733
I LOVE "MEMOIRS OF A GEISHA."

58

00:02:34,833 --> 00:02:36,400
ALL: VOTE FOR "GHOST"!

59

00:02:36,500 --> 00:02:38,766
MAN: YOU DEFINITELY NEED TO GO
READ "TO KILL A MOCKINGBIRD,"

60

00:02:38,866 --> 00:02:40,266
AND GO VOTE FOR IT.

61

00:02:40,366 --> 00:02:42,000
VOTE FOR THIS BOOK.

62

00:02:42,100 --> 00:02:45,100
IT COULD BE A VERY
EMOTIONAL HOUR. HA HA!

63

00:02:59,366 --> 00:03:01,500

VIEIRA: THIS IS "THE GREAT
AMERICAN READ."

64

00:03:01,600 --> 00:03:03,800

TONIGHT, WE'RE LOOKING AT
YOUR FAVORITE NOVELS

65

00:03:03,900 --> 00:03:06,966

THAT EXPLORE THE QUESTION
"WHO AM I?"

66

00:03:07,066 --> 00:03:09,833

IT'S CLEAR THAT MANY OF THE
NOVELS YOU'RE VOTING FOR

67

00:03:09,933 --> 00:03:12,666

ARE ABOUT THE SEARCH
FOR INDIVIDUAL IDENTITY.

68

00:03:12,766 --> 00:03:14,700

WELL, THAT CERTAINLY SEEMS
FITTING, SINCE OUR COUNTRY

69

00:03:14,800 --> 00:03:18,900

WAS FOUNDED ON PRINCIPLES OF
INDEPENDENCE AND INDIVIDUALITY.

70

00:03:19,000 --> 00:03:21,600

MAN: AMERICA'S AN
INDIVIDUALISTIC SOCIETY,

71

00:03:21,700 --> 00:03:23,400

AND IT'S UNIQUELY SO.

72

00:03:23,500 --> 00:03:25,433

WE'RE REALLY INTERESTED
IN STORIES OF INDIVIDUALS

73

00:03:25,533 --> 00:03:26,900

TRYING TO MAKE THEIR WAY
IN THE WORLD,

74

00:03:27,000 --> 00:03:28,600

TRYING TO UNDERSTAND
HOW THEY FIT IN.

75

00:03:28,700 --> 00:03:30,266
I BELIEVE THAT NOVELS HELP US
ANSWER THE QUESTION

76
00:03:30,366 --> 00:03:33,533
OF WHO WE ARE BECAUSE
THERE'S AN UNDERLYING TENSION

77
00:03:33,633 --> 00:03:37,733
OF THIS PERSON SORT OF
NOT FITTING INTO
THEIR ENVIRONMENT.

78
00:03:37,833 --> 00:03:40,466
IT REALLY PUTS US
IN THESE NARRATIVES

79
00:03:40,566 --> 00:03:41,766
THAT ARE DIFFERENT THAN OURS.

80
00:03:41,866 --> 00:03:44,533
VIEIRA: A FULL 2/3RDS
OF TONIGHT'S BOOKS

81
00:03:44,633 --> 00:03:47,100
USE A WRITING STYLE THAT
CAN MAKE READING THEM

82
00:03:47,200 --> 00:03:51,133
FEEL ESPECIALLY INTIMATE--
FIRST-PERSON NARRATION.

83
00:03:51,233 --> 00:03:52,800
A FIRST-PERSON NARRATIVE
IS A STORY TOLD

84
00:03:52,900 --> 00:03:54,800
FROM THE PERSPECTIVE
OF THE CHARACTER.

85
00:03:54,900 --> 00:03:58,133
WE CAN'T BE ANYONE ELSE
BUT WHO WE ARE.

86
00:03:58,233 --> 00:04:01,833
AND A FIRST-PERSON NARRATIVE
ALLOWS YOU TO BE SOMEONE ELSE.

87

00:04:01,933 --> 00:04:05,166
IT LETS YOU TO WALK
IN SOMEONE ELSE'S SHOES.

88
00:04:05,266 --> 00:04:08,133
WE ARE GIVEN ACCESS TO
THEIR INTERIOR,

89
00:04:08,233 --> 00:04:12,933
TO A PERSON'S MIND IN A WAY
WE NEVER HAVE ACCESS TO

90
00:04:13,033 --> 00:04:14,433
IN REAL LIFE.

91
00:04:14,533 --> 00:04:17,800
"I," THAT PRONOUN,
IS REALLY POWERFUL.

92
00:04:17,899 --> 00:04:19,466
WE'RE ATTRACTED TO IT.

93
00:04:19,566 --> 00:04:22,333
IN READING SOMETHING
THAT SAYS "I" DID THIS

94
00:04:22,433 --> 00:04:24,133
AND "ME" AND "MINE,"

95
00:04:24,233 --> 00:04:27,566
FORCES YOU TO SEE
THROUGH THE CHARACTER'S EYES.

96
00:04:27,666 --> 00:04:30,400
IT FORCES YOU INTO EMPATHY
WITH THAT CHARACTER.

97
00:04:30,500 --> 00:04:34,566
VIEIRA: ONE STORY OF
SELF-DISCOVERY WRITTEN
IN FIRST-PERSON HAS BEEN

98
00:04:34,666 --> 00:04:36,600
LOVED BY READERS OF ALL AGES

99
00:04:36,700 --> 00:04:38,733
SINCE IT WAS PUBLISHED IN 1951.

100
00:04:38,833 --> 00:04:40,800
AND YOUR VOTES SHOW THAT IT'S

101
00:04:40,900 --> 00:04:42,633
STILL A CROWD FAVORITE.

102
00:04:42,733 --> 00:04:44,333
ROTHMAN: THE INVENTION OF

103
00:04:44,433 --> 00:04:46,433
THE IDEA OF A YOUNG ADULT,
A TEENAGER,

104
00:04:46,533 --> 00:04:48,766
THAT'S A THING THAT HAPPENED
DURING THE 20TH CENTURY,

105
00:04:48,866 --> 00:04:53,133
AND THERE WERE A FEW BOOKS
THAT REALLY CAPTURED
WHAT THAT MIGHT MEAN.

106
00:04:53,233 --> 00:04:55,800
AND "CATCHER IN THE RYE" IS
DEFINITELY ONE OF THOSE BOOKS.

107
00:04:55,900 --> 00:05:00,900
IT IS A NOVEL THAT IS SO
PROFOUNDLY FASCINATING

108
00:05:01,000 --> 00:05:04,700
WHEN IT COMES TO WRITING ABOUT
THE IN-BETWEEN SPACES

109
00:05:04,800 --> 00:05:08,400
IN BETWEEN CHILDHOOD
AND ADULthood.

110
00:05:08,500 --> 00:05:11,466
THE TENSION IN THAT STORY
IS UNLIKE ANYTHING

111
00:05:11,566 --> 00:05:14,500
THAT I'VE READ
BEFORE OR SINCE.

112
00:05:14,600 --> 00:05:17,133

VIEIRA: THE MAIN CHARACTER
IN "THE CATCHER IN THE RYE"

113
00:05:17,233 --> 00:05:19,800
IS A TEENAGE BOY
NAMED HOLDEN CAULFIELD,

114
00:05:19,900 --> 00:05:22,833
WHO'S JUST BEEN KICKED OUT
OF HIS 4TH BOARDING SCHOOL.

115
00:05:22,933 --> 00:05:25,200
HE KNOWS HIS PARENTS
WILL BE FURIOUS.

116
00:05:25,300 --> 00:05:30,066
SO INSTEAD OF GOING HOME,
HE CHECKS INTO A HOTEL
IN NEW YORK CITY,

117
00:05:30,166 --> 00:05:33,766
WHERE HE SPENDS A FEW DAYS
COMING TO TERMS WITH
THE END OF CHILDHOOD

118
00:05:33,866 --> 00:05:37,066
AND THE CHALLENGES OF
BECOMING AN ADULT.

119
00:05:37,166 --> 00:05:39,000
GREEN: WHEN YOU'RE A TEENAGER,

120
00:05:39,100 --> 00:05:40,533
YOU FEEL LIKE AN ADULT.

121
00:05:40,633 --> 00:05:43,900
AND IN A LOT OF WAYS,
YOU'RE BEING ASKED TO INTERACT

122
00:05:44,000 --> 00:05:46,766
WITH THE WORLD AS AN ADULT.

123
00:05:46,866 --> 00:05:49,100
IT'S SUCH A WEIRD TIME
OF LIFE IN THAT WAY,

124
00:05:49,200 --> 00:05:51,666
AND THAT'S ONE OF THE THINGS

THAT I THINK HAS MADE

125

00:05:51,766 --> 00:05:56,766

SO MUCH GREAT FICTION ABOUT
ADOLESCENCE IN AMERICAN HISTORY.

126

00:05:58,933 --> 00:06:02,200

VIEIRA: J.D. SALINGER,
WHOSE CENTENNIAL WE
CELEBRATE NEXT YEAR,

127

00:06:02,300 --> 00:06:06,200

STARTED WRITING THE NOVEL
BEFORE HE WAS DEPLOYED TO
FIGHT IN WORLD WAR II.

128

00:06:06,300 --> 00:06:11,133

AND HE CARRIED THE FIRST
PAGES IN HIS POCKET AS
HE WENT INTO BATTLE.

129

00:06:11,233 --> 00:06:14,333

GREEN: SALINGER SURVIVED
MORE COMBAT IN WORLD WAR II

130

00:06:14,433 --> 00:06:18,933

THAN ALMOST ANY OTHER AMERICAN
WHO MADE IT THROUGH THE WAR.

131

00:06:19,033 --> 00:06:23,633

AND HE CAME HOME, AND
HE DIDN'T WRITE A WAR STORY.

132

00:06:23,733 --> 00:06:26,533

HE WROTE THIS STORY...

133

00:06:26,633 --> 00:06:30,466

ABOUT A KID WALKING AROUND
NEW YORK FOR 2 DAYS.

134

00:06:30,566 --> 00:06:33,533

GILMORE: HOLDEN CAULFIELD
PUNCTURES THIS ILLUSION

135

00:06:33,633 --> 00:06:37,666

THAT IN POST-WAR AMERICA,
EVERYTHING IS JUST FINE.

136

00:06:37,766 --> 00:06:43,400
HE LETS US KNOW THAT,
IN FACT, OTHER PEOPLE
MIGHT BE LYING TO US.

137
00:06:43,500 --> 00:06:46,800
VIEIRA: HOLDEN'S MESSAGE
WAS POPULAR THEN AND NOW.

138
00:06:46,900 --> 00:06:48,300
"THE CATCHER IN THE RYE"

139
00:06:48,400 --> 00:06:51,400
HAS SOLD OVER 65 MILLION
COPIES TO DATE,

140
00:06:51,500 --> 00:06:54,133
AND IT HAD A SURPRISING IMPACT
ON ONE YOUNG WOMAN.

141
00:06:54,233 --> 00:06:58,133
WOMAN: I WAS 23 YEARS OLD
AND JUST FINISHED MY MASTER'S

142
00:06:58,233 --> 00:07:03,500
IN ENGLISH, AND I KIND OF
STUMBLED INTO A JOB

143
00:07:03,600 --> 00:07:05,600
AT A LITERARY AGENCY,

144
00:07:05,700 --> 00:07:10,100
WHICH, IT TURNED OUT, WAS
J.D. SALINGER'S LITERARY AGENCY.

145
00:07:10,200 --> 00:07:13,433
VIEIRA: J.D. SALINGER
WAS A HUGE LITERARY STAR,

146
00:07:13,533 --> 00:07:16,900
BUT HE FAMOUSLY RETREATED FROM
THE SPOTLIGHT IN 1953.

147
00:07:17,000 --> 00:07:19,900
HE CONTINUED TO WRITE
SHORT STORIES AND NOVELLAS,

148
00:07:20,000 --> 00:07:24,133

AND THE LITERARY AGENCY
WAS ONE OF HIS LINKS
TO THE OUTSIDE WORLD.

149

00:07:24,233 --> 00:07:27,000
I ANSWERED SALINGER'S FAN MAIL.

150

00:07:27,100 --> 00:07:31,200
SALINGER GOT LETTERS FROM PEOPLE
ALL OVER THE WORLD.

151

00:07:31,300 --> 00:07:33,166
EVERYONE WROTE TO SALINGER.

152

00:07:33,266 --> 00:07:36,333
VIEIRA: ONE OF THE REASONS
"THE CATCHER IN THE RYE"
IS SO POPULAR

153

00:07:36,433 --> 00:07:38,466
IS THE WAY HOLDEN SPEAKS.

154

00:07:38,566 --> 00:07:40,833
SALINGER DIDN'T JUST WRITE
IN FIRST-PERSON,

155

00:07:40,933 --> 00:07:43,300
HE ALSO USED TEENAGE SLANG.

156

00:07:43,400 --> 00:07:45,566
BOY, AS CAULFIELD: "IF YOU
SAT AROUND THERE LONG ENOUGH

157

00:07:45,666 --> 00:07:47,600
"AND HEARD ALL THE PHONIES
APPLAUDING AND ALL,

158

00:07:47,700 --> 00:07:51,533
YOU GOT TO HATE EVERYBODY
IN THE WORLD, I SWEAR YOU DID."

159

00:07:51,633 --> 00:07:53,566
THERE WAS A WHOLE CLASS OF
LETTERS THAT WERE WRITTEN

160

00:07:53,666 --> 00:07:55,066
IN THE VOICE
OF HOLDEN CAULFIELD.

161
00:07:55,166 --> 00:07:56,266
SO, THERE WERE LETTERS
THAT WERE, LIKE,

162
00:07:56,366 --> 00:07:58,900
"DEAR JERRY,
YOU OLD BASTARD,"

163
00:07:59,000 --> 00:08:03,566
YOU KNOW, "THIS CRUMMY
PLACE WHERE I LIVE IS
FILLED WITH PHONIES."

164
00:08:03,666 --> 00:08:06,166
HOLDEN CAULFIELD IS NOT
THE FIRST TEENAGER

165
00:08:06,266 --> 00:08:08,166
OR THE FIRST HUMAN BEING
TO CALL PEOPLE A PHONY.

166
00:08:08,266 --> 00:08:11,266
BUT THE WAY HE SAY IT,
YOU WOULD SWEAR HE, LIKE,
COINED THAT PHRASE,

167
00:08:11,366 --> 00:08:12,833
LIKE, "PHONY, PHONY, PHONY,"

168
00:08:12,933 --> 00:08:15,833
LIKE, HE'S THE AUTHORITY
ON WHAT'S REAL.

169
00:08:15,933 --> 00:08:18,566
RAKOFF: IT JUST IS
REALLY A MASTERPIECE.

170
00:08:18,666 --> 00:08:22,733
IN THAT SALINGER
CREATES THIS VOICE.

171
00:08:22,833 --> 00:08:26,333
"I LIVE IN NEW YORK,
AND I WAS THINKING ABOUT
THE LAGOON IN CENTRAL PARK,

172
00:08:26,433 --> 00:08:27,966

"DOWN NEAR CENTRAL PARK SOUTH.

173

00:08:28,066 --> 00:08:30,900

"I WAS WONDERING IF IT WOULD BE
FROZEN OVER WHEN I GOT HOME,

174

00:08:31,000 --> 00:08:33,500

"AND IF IT WAS,
WHERE DO THE DUCKS GO?

175

00:08:33,600 --> 00:08:35,433

"I WAS WONDERING
WHERE THE DUCKS WENT

176

00:08:35,533 --> 00:08:38,166

"WHEN THE LAGOON GOT ALL ICY
AND FROZEN OVER.

177

00:08:38,266 --> 00:08:39,799

"I WONDERED IF SOME GUY
CAME IN A TRUCK

178

00:08:39,900 --> 00:08:41,933

"AND TOOK THEM AWAY
TO A ZOO OR SOMETHING

179

00:08:42,033 --> 00:08:44,133

OR IF THEY JUST FLEW AWAY."

180

00:08:46,733 --> 00:08:50,466

SO, THIS IDEA OF KIND OF THE
DUCKS LEAVING DURING THE WINTER

181

00:08:50,566 --> 00:08:51,866

AND WHERE DO THEY GO,

182

00:08:51,966 --> 00:08:53,666

I THINK IT HAS TO DO
A LITTLE BIT WITH, LIKE,

183

00:08:53,766 --> 00:08:57,200

WHERE DOES YOUR INNOCENCE GO
AS YOU GET OLDER, YOU KNOW,

184

00:08:57,300 --> 00:08:59,200

IN THE WINTER
OF YOUR OLD AGE.

185
00:08:59,300 --> 00:09:00,933
THAT'S SO MUCH
WHAT THE BOOK IS ABOUT--

186
00:09:01,033 --> 00:09:05,333
HIS KIND OF...OPENING HIS EYES
TO THE WORLD AROUND HIM,

187
00:09:05,433 --> 00:09:09,100
YOU KNOW, AND KIND OF CLINGING
TO THE INNOCENCE OF CHILDHOOD.

188
00:09:11,400 --> 00:09:13,033
OVER THE COURSE
OF MY YEAR THERE,

189
00:09:13,133 --> 00:09:15,400
I ENDED UP SPEAKING TO HIM
PRETTY REGULARLY,

190
00:09:15,500 --> 00:09:18,866
AND HE GAVE ME ADVICE
ABOUT BEING A WRITER.

191
00:09:18,966 --> 00:09:23,766
THERE'S PART OF ME THAT
WONDERS, LIKE, "DID HE
SEE SOMETHING IN ME?"

192
00:09:23,866 --> 00:09:28,533
'CAUSE I'VE MADE A LIVING AS A
WRITER FOR ALMOST MY WHOLE LIFE.

193
00:09:28,633 --> 00:09:35,300
SOMETIMES, YOU READ A BOOK
AT THE EXACT RIGHT MOMENT.

194
00:09:35,400 --> 00:09:43,333
THE BOOK HAD AN IMPACT ON ME
THAT NO OTHER BOOK HAS EVER HAD.

195
00:09:43,433 --> 00:09:44,766
I'M JOANNA RAKOFF.

196
00:09:44,866 --> 00:09:46,966
MY FAVORITE BOOK IS
"THE CATCHER IN THE RYE."

197
00:09:47,066 --> 00:09:48,766
VOTE FOR IT!

198
00:09:50,600 --> 00:09:53,233
MAN: BOOKS HELP US DISCOVER
WHO WE ARE AS INDIVIDUALS.

199
00:09:53,333 --> 00:09:55,466
WOMAN: BOOKS HELP ME BETTER
UNDERSTAND MYSELF

200
00:09:55,566 --> 00:09:59,500
BECAUSE I CAN FIND MYSELF
IN BOOKS NOW.

201
00:09:59,600 --> 00:10:01,766
SECOND WOMAN: I CAN REALLY
FEEL THE CHARACTER

202
00:10:01,866 --> 00:10:04,333
AND ALMOST BECOME THE CHARACTER.

203
00:10:04,433 --> 00:10:09,100
VIEIRA: THERE'S NO SHORTAGE
OF NOVELS ON YOUR LIST
ABOUT TEENAGE ANGST.

204
00:10:09,200 --> 00:10:10,733
ISRAEL: WHAT MAKES AN
AUTHENTIC TEENAGE CHARACTER

205
00:10:10,833 --> 00:10:14,433
IS A PERSON WHO OBVIOUSLY
CANNOT POSSIBLY KNOW

206
00:10:14,533 --> 00:10:16,166
ALL THE THINGS THAT
THEY'RE TALKING ABOUT,

207
00:10:16,266 --> 00:10:20,633
BUT YET THERE'S A CONFIDENCE
THERE THAT IS, LIKE, UNMATCHED.

208
00:10:20,733 --> 00:10:25,333
VIEIRA: MANY PEOPLE CONSIDER THE
1959 NOVEL "A SEPARATE PEACE"

209

00:10:25,433 --> 00:10:27,966
BY JOHN KNOWLES
TO BE A SUCCESSOR

210
00:10:28,066 --> 00:10:29,266
TO "THE CATCHER IN THE RYE."

211
00:10:29,366 --> 00:10:31,333
THEY'RE BOTH WRITTEN
IN THE FIRST PERSON,

212
00:10:31,433 --> 00:10:33,733
THEY'RE BOTH ABOUT
A 16-YEAR-OLD BOY,

213
00:10:33,833 --> 00:10:37,866
AND THEY BOTH EXPLORE DARK
FEELINGS DURING OUR TEEN YEARS.

214
00:10:37,966 --> 00:10:39,933
"A SEPARATE PEACE"
IS ALSO TRENDING

215
00:10:40,033 --> 00:10:42,533
AS ONE OF YOUR
BEST-LOVED NOVELS.

216
00:10:42,633 --> 00:10:44,433
I LOVE
"A SEPARATE PEACE."

217
00:10:44,533 --> 00:10:46,900
I REMEMBER THAT
WE READ IT IN...

218
00:10:47,000 --> 00:10:48,266
HIGH SCHOOL.

219
00:10:48,366 --> 00:10:50,100
HIGH SCHOOL,
AS PART OF OUR
ENGLISH CLASS.

220
00:10:50,200 --> 00:10:53,066
AND IT IS A NOVEL
ABOUT THESE TWO
BEST FRIENDS

221

00:10:53,166 --> 00:10:54,600
THAT MEET
IN BOARDING SCHOOL.

222
00:10:54,700 --> 00:10:56,966
IT'S A STORY
OF THEIR FRIENDSHIP.

223
00:10:57,066 --> 00:11:00,000
OF GENE AND FINNY, WHO
ARE VERY BEST FRIENDS.

224
00:11:00,100 --> 00:11:01,966
THEY'RE ALMOST LIKE
BROTHERS. THEY'RE
ROOMMATES.

225
00:11:02,066 --> 00:11:06,433
IT'S ALSO A NOVEL
ABOUT JEALOUSY.

226
00:11:06,533 --> 00:11:13,166
BUSH: FINNY IS
THIS HANDSOME, ATHLETIC,
LOVED-IN-EVERY-WAY STUDENT.

227
00:11:13,266 --> 00:11:16,100
AND GENE IS THE OPPOSITE.
HE'S QUIETER,

228
00:11:16,200 --> 00:11:19,533
AND HE IS EXCELLENT
AT SCHOOL

229
00:11:19,633 --> 00:11:24,966
AND JEALOUS OF FINNY.

230
00:11:25,066 --> 00:11:31,700
AND THE STORY UNRAVELS AROUND
THAT DISBALANCED FRIENDSHIP.

231
00:11:31,800 --> 00:11:34,800
JEALOUSY TAKES OVER,
AND IT CHANGES THE COURSE

232
00:11:34,900 --> 00:11:38,100
OF BOTH OF THEIR LIVES.

233

00:11:38,200 --> 00:11:40,066
MAN: I REMEMBER
READING THAT BOOK

234
00:11:40,166 --> 00:11:43,533
THE SAME WAY I REMEMBER
KENNEDY'S ASSASSINATION

235
00:11:43,633 --> 00:11:45,566
AND 9/11.

236
00:11:45,666 --> 00:11:47,600
WHEN I WAS 15 YEARS OLD,

237
00:11:47,700 --> 00:11:50,433
I WAS ON THE FRONT PORCH
OF A BEACH COTTAGE

238
00:11:50,533 --> 00:11:54,366
IN NORTH CAROLINA,
READING "A SEPARATE PEACE."

239
00:11:54,466 --> 00:11:57,566
I COULD NOT TEAR MYSELF AWAY
FROM THAT NOVEL

240
00:11:57,666 --> 00:12:01,300
BECAUSE I WAS CONVINCED
THAT THE FRIENDSHIP
BETWEEN THE TWO BOYS

241
00:12:01,400 --> 00:12:05,000
WAS ONE THAT I COULD RELATE TO.

242
00:12:05,100 --> 00:12:07,366
I WAS CONVINCED THAT THEY
WERE IN LOVE WITH EACH OTHER,

243
00:12:07,466 --> 00:12:12,366
AND IT MATTERED TO ME
IN A WAY THAT NOTHING HAD

244
00:12:12,466 --> 00:12:13,900
UP TO THAT POINT,

245
00:12:14,000 --> 00:12:17,166
AND THEN BROKE MY HEART
AT THE END

246

00:12:17,266 --> 00:12:20,100
IN A WAY THAT NOTHING HAD.

247

00:12:20,200 --> 00:12:22,866
IT WAS REALLY
QUITE EXTRAORDINARY.

248

00:12:22,966 --> 00:12:27,233
"OUTSIDE, THERE WAS A
RUSTLING EARLY SUMMER
MOVEMENT OF THE WIND.

249

00:12:27,333 --> 00:12:29,500
"THE SENIORS, ALLOWED OUT
LATER THAN WE WERE,

250

00:12:29,600 --> 00:12:34,966
"CAME FAIRLY QUIETLY BACK
AS THE BELL SOUNDED
10 STATELY TIMES.

251

00:12:35,066 --> 00:12:37,966
"BOYS AMBLED PAST OUR DOOR
TOWARD THE BATHROOM,

252

00:12:38,066 --> 00:12:41,966
"AND THERE WAS A PERIOD OF
STEADILY POURING SHOWER WATER.

253

00:12:42,066 --> 00:12:45,033
"THEN LIGHTS BEGAN TO SNAP OFF
ALL OVER THE SCHOOL.

254

00:12:45,133 --> 00:12:47,666
"WE UNDRESSED, AND I
PUT ON SOME PAJAMAS.

255

00:12:47,766 --> 00:12:52,166
BUT PHINEAS, WHO HAD HEARD
THEY WERE UNMILITARY, DIDN'T."

256

00:12:52,266 --> 00:12:57,166
I LOVE THAT PASSAGE BECAUSE
IT REALLY DOES CAPTURE

257

00:12:57,266 --> 00:12:59,933
THE INTIMACY OF

A SCHOOL SITUATION

258

00:13:00,033 --> 00:13:03,333
AND WHEN IT THROWS IN THE
ELEMENT OF ONE BOY IS FIXATED

259

00:13:03,433 --> 00:13:05,200
ON THE OTHER.

260

00:13:05,300 --> 00:13:07,366
I THOUGHT THAT FINNY WAS...

261

00:13:07,466 --> 00:13:10,833
PROBABLY KNEW THAT
GENE WAS IN LOVE WITH HIM

262

00:13:10,933 --> 00:13:14,466
AND WORKED IT
TO A CERTAIN DEGREE,

263

00:13:14,566 --> 00:13:15,833
BUT THAT WAS JUST
MY TAKE ON IT.

264

00:13:15,933 --> 00:13:18,433
I'M SURE EVERYBODY'S
GOT ANOTHER ONE.

265

00:13:18,533 --> 00:13:19,933
I'M ARMISTEAD MAUPIN,

266

00:13:20,033 --> 00:13:22,766
AND ONE OF MY FAVORITE BOOKS
IS "A SEPARATE PEACE"

267

00:13:22,866 --> 00:13:24,833
BY JOHN KNOWLES.

268

00:13:24,933 --> 00:13:26,800
WOMAN: I THINK
COMING-OF-AGE STORIES

269

00:13:26,900 --> 00:13:30,200
ARE IMPORTANT, ONE--
FOR KIDS LIKE ME

270

00:13:30,300 --> 00:13:32,200

BECAUSE IT CAN HELP US
IN A WEIRD TRANSITION,

271

00:13:32,300 --> 00:13:35,100
BUT ALSO, ADULTS--IT CAN
TRANSPORT THEM BACK TO THIS TIME

272

00:13:35,200 --> 00:13:36,766
WHERE THEY WERE CONFUSED.

273

00:13:36,866 --> 00:13:38,633
SECOND WOMAN: I LOVE
A COMING-OF-AGE STORY

274

00:13:38,733 --> 00:13:42,400
BECAUSE THE CHARACTERS GET TO
LEARN AND EXPERIENCE THINGS

275

00:13:42,500 --> 00:13:44,200
FOR THE FIRST TIME.

276

00:13:44,300 --> 00:13:48,133
I GET TO LEARN AND SEE
THINGS FOR THE FIRST TIME
THROUGH THEIR EYES.

277

00:13:48,233 --> 00:13:50,800
WHAT I FIND REALLY INTERESTING
ABOUT WHO I AM IN A BOOK

278

00:13:50,900 --> 00:13:52,800
IS WHATEVER THAT CHARACTER'S
GOING THROUGH,

279

00:13:52,900 --> 00:13:56,333
WHATEVER LENS THAT THEY'RE,
LIKE, SEEING THE WORLD FROM.

280

00:13:56,433 --> 00:14:00,100
AND IT SPEAKS ME TO IN
THAT WAY, WHERE I'M LIKE,
"OH, THIS IS THERAPEUTIC."

281

00:14:00,200 --> 00:14:03,400
VIEIRA: TODAY, THE
FIRST-PERSON NARRATIVE
IS SO COMMON IN FICTION

282

00:14:03,500 --> 00:14:05,166
THAT READERS MAY NOT
EVEN NOTICE IT.

283
00:14:05,266 --> 00:14:07,100
BUT BOOKS LIKE
"THE CATCHER IN THE RYE,"

284
00:14:07,200 --> 00:14:10,833
"A SEPARATE PEACE," AND 45 MORE
OF YOUR 100 FAVORITES

285
00:14:10,933 --> 00:14:12,366
OWE A GREAT DEBT TO THE NOVEL

286
00:14:12,466 --> 00:14:16,266
THAT REVOLUTIONIZED THIS
LITERARY DEVICE BACK IN 1847.

287
00:14:16,366 --> 00:14:19,333
CHARLOTTE BRONTE'S USE
OF FIRST-PERSON NARRATIVE

288
00:14:19,433 --> 00:14:22,966
IN "JANE EYRE" TURNED THE WORLD
OF LITERATURE UPSIDE-DOWN.

289
00:14:23,066 --> 00:14:26,866
LITERATURE WOULD NOT BE THE SAME
EVER AGAIN AFTER "JANE EYRE."

290
00:14:26,966 --> 00:14:30,866
VIEIRA: THE BOOK WAS INITIALLY
ENTITLED "JANE EYRE:
AN AUTOBIOGRAPHY."

291
00:14:30,966 --> 00:14:36,066
AND, IN FACT, MANY PEOPLE
THOUGHT IT WAS ACTUALLY ABOUT
ITS AUTHOR, CHARLOTTE BRONTE.

292
00:14:36,166 --> 00:14:38,200
HERITAGE: SHE WAS A QUIET
AND RESERVED PERSON.

293
00:14:38,300 --> 00:14:41,566
SHE WAS PAINFULLY AWARE
OF HER APPEARANCE.

294
00:14:41,666 --> 00:14:44,466
IN NOVELS, YOU KNOW, PASSIONATE
WOMEN ARE BEAUTIFUL

295
00:14:44,566 --> 00:14:47,100
AND THEY WEAR
BEAUTIFUL CLOTHING.

296
00:14:47,200 --> 00:14:51,866
AND MEN FALL IN LOVE WITH THEM
VERY QUICKLY, RIGHT?

297
00:14:51,966 --> 00:14:55,033
CHARLOTTE HAD ALL OF THAT
PASSION AND INTELLIGENCE

298
00:14:55,133 --> 00:15:00,366
AND CONVICTION AND WILL
AND NONE OF THE BEAUTY
TO GO WITH IT.

299
00:15:00,466 --> 00:15:04,600
AND SHE WAS GONNA LET
THE WORLD KNOW. HA HA HA!

300
00:15:04,700 --> 00:15:08,066
VIEIRA: JANE EYRE IS
AN UNLOVED ORPHAN,

301
00:15:08,166 --> 00:15:10,300
WHO IS SENT AWAY TO
A CHARITY BOARDING SCHOOL.

302
00:15:10,400 --> 00:15:14,233
SHE GETS AN EDUCATION,
BUT IS STARVED AND ABUSED
IN THE PROCESS.

303
00:15:14,333 --> 00:15:16,800
DESPITE THE FACT THAT JANE
IS NOT CONSIDERED BEAUTIFUL,

304
00:15:16,900 --> 00:15:20,333
SHE GAINS CONFIDENCE THROUGH
HER OWN MORALS AND INTELLIGENCE.

305
00:15:20,433 --> 00:15:24,333
WE FOLLOW JANE AS

SHE SEARCHES FOR LOVE
AND A PLACE TO CALL HOME

306
00:15:24,433 --> 00:15:27,466
WITHOUT COMPROMISING
HER SENSE OF SELF.

307
00:15:27,566 --> 00:15:29,033
ROTHMAN: PART OF
THE STORY OF "JANE EYRE"

308
00:15:29,133 --> 00:15:32,166
IS THAT SHE'S AN ORPHAN
AND SHE DOESN'T HAVE A FAMILY.

309
00:15:32,266 --> 00:15:34,500
YOU KNOW, A FAMILY HELPS YOU
KNOW WHO YOU ARE.

310
00:15:34,600 --> 00:15:37,833
FROM THE TIME YOU'RE SMALL,
YOUR FAMILY IS TELLING YOU
WHO YOU ARE, ESSENTIALLY.

311
00:15:37,933 --> 00:15:39,933
IF YOU DON'T HAVE THAT,
IT'S--

312
00:15:40,033 --> 00:15:42,400
YOU'RE JUST--YOU'RE
WHATEVER'S IN YOUR MIND.

313
00:15:42,500 --> 00:15:46,133
VIEIRA: "JANE EYRE" HAS INSPIRED
READERS FOR GENERATIONS,

314
00:15:46,233 --> 00:15:49,600
INCLUDING ONE VETERAN HOLLYWOOD
PRODUCER AND WRITER.

315
00:15:49,700 --> 00:15:51,566
WOMAN: WHEN I WAS
IN 7TH GRADE,

316
00:15:51,666 --> 00:15:55,133
I DIDN'T HAVE MANY FRIENDS,
BUT I HAD THIS ONE GIRLFRIEND.

317

00:15:55,233 --> 00:15:59,133
SHE SAID, "IF YOU DON'T FIGURE
OUT HOW TO PLUCK YOUR EYEBROWS,

318
00:15:59,233 --> 00:16:01,366
YOU'RE NEVER GONNA
HAVE A BOYFRIEND."

319
00:16:01,466 --> 00:16:05,100
AND I REMEMBER BEING, LIKE,
"OH, MY GOD,"

320
00:16:05,200 --> 00:16:09,033
BECAUSE I WAS THIS LITTLE,
LIKE, BEAR OF A GIRL

321
00:16:09,133 --> 00:16:13,366
WITH, LIKE, A UNIBROW
AND SUPER HAIRY ARMS AND LEGS.

322
00:16:13,466 --> 00:16:16,300
I WAS IN 8TH GRADE
WHEN I FIRST READ THE BOOK.

323
00:16:16,400 --> 00:16:19,166
AND I CAN REMEMBER
READING THAT AND SOBBING

324
00:16:19,266 --> 00:16:21,166
AND BEING CALLED
DOWN TO DINNER,

325
00:16:21,266 --> 00:16:24,800
YOU KNOW, COMING DOWN
THE STAIRS ALSO READING,
YOU KNOW, HOLDING THE RAILING

326
00:16:24,900 --> 00:16:28,100
AND THEN WALKING TO THE DINNER
TABLE READING THE BOOK

327
00:16:28,200 --> 00:16:31,466
AND NOT REALLY WANTING
TO TALK TO ANYBODY.

328
00:16:31,566 --> 00:16:35,733
"DO YOU THINK BECAUSE I AM POOR,
OBSCURE, PLAIN, AND LITTLE,

329
00:16:35,833 --> 00:16:37,533
"I AM SOULLESS AND HEARTLESS?"

330
00:16:37,633 --> 00:16:39,933
"YOU THINK WRONG! I HAVE
AS MUCH SOUL AS YOU.

331
00:16:40,033 --> 00:16:42,600
"I AM NO BIRD.
NO NET ENSNARES ME.

332
00:16:42,700 --> 00:16:45,100
"I AM A FREE HUMAN BEING
WITH AN INDEPENDENT WILL,

333
00:16:45,200 --> 00:16:48,400
WHICH I NOW EXERT
TO LEAVE YOU!"

334
00:16:48,500 --> 00:16:52,766
THAT STORY IS ABOUT
IS IT OK TO BE INTELLIGENT,

335
00:16:52,866 --> 00:16:56,266
AND WHAT HAPPENS
IF YOU'RE SMART
IF YOU'RE A WOMAN.

336
00:16:56,366 --> 00:16:58,966
AND WHAT ARE THE--WHAT'S
THE PRICE YOU PAY FOR THAT?

337
00:16:59,066 --> 00:17:00,233
[MAN SPEAKING
INDISTINCTLY]

338
00:17:00,333 --> 00:17:01,966
WHAT'S UP?

339
00:17:02,066 --> 00:17:03,900
VIEIRA: ALINE BROSH MCKENNA
KNOWS A THING OR TWO

340
00:17:04,000 --> 00:17:07,000
ABOUT UNDERDOG FEMALE CHARACTERS
LIKE JANE EYRE.

341

00:17:07,099 --> 00:17:10,933
SHE CO-CREATED THE TV SERIES
"CRAZY EX-GIRLFRIEND."

342
00:17:11,033 --> 00:17:14,599
I'M AFRAID PEOPLE WON'T
EVEN RECOGNIZE...THAT,

343
00:17:14,700 --> 00:17:16,300
WHICH IS OK,
'CAUSE SHE'S...

344
00:17:16,400 --> 00:17:18,533
MCKENNA: FROM A VERY
EARLY STAGE AS A WRITER,

345
00:17:18,633 --> 00:17:26,966
I WAS INTERESTED IN WRITING
ABOUT SORT OF A SINGLE PERSON'S
JOURNEY THROUGH THEIR LIFE

346
00:17:27,066 --> 00:17:30,800
AND HOW TO BE A GOOD PERSON
AND HOW TO FIND YOUR PLACE
IN THE WORLD.

347
00:17:30,900 --> 00:17:33,333
IT'S ONE OF THE REASONS
THAT I GRAVITATE TOWARDS THINGS

348
00:17:33,433 --> 00:17:35,166
THAT FEEL FIRST-PERSON.

349
00:17:35,266 --> 00:17:38,800
"JANE EYRE," I THINK,
WAS THE FIRST SORT OF
ADULT LITERARY BOOK

350
00:17:38,900 --> 00:17:44,900
THAT I CAN REMEMBER REALLY
FEELING LIKE, "OH, I CONNECT
TO THIS FEMALE CHARACTER

351
00:17:45,000 --> 00:17:50,000
IN A WAY THAT I DON'T REALLY
SEE A LOT LIKE THIS."

352
00:17:50,100 --> 00:17:52,266
VIEIRA: "JANE EYRE" HELPED

ALINE BROSH MCKENNA

353

00:17:52,366 --> 00:17:54,533
LEARN SOMETHING ABOUT
HER YOUNGER SELF.

354

00:17:54,633 --> 00:17:59,566
SO, IN 2017, SHE DECIDED
TO SHARE THE STORY WITH
A NEW AUDIENCE.

355

00:17:59,666 --> 00:18:02,266
MCKENNA: WITH RAMON PEREZ,
I WROTE A GRAPHIC NOVEL

356

00:18:02,366 --> 00:18:05,466
INSPIRED BY THE EVENTS
IN "JANE EYRE."

357

00:18:05,566 --> 00:18:08,166
I ALWAYS LOVED COMIC BOOKS
AS A KID.

358

00:18:08,266 --> 00:18:10,000
I WOULD HOPE THAT
IF SOMEBODY READ

359

00:18:10,100 --> 00:18:12,000
THE GRAPHIC NOVEL, THAT THEY
WOULD THEN GET EXCITED

360

00:18:12,100 --> 00:18:14,000
AND GO READ THE BOOK, FOR SURE.

361

00:18:14,100 --> 00:18:17,266
I'M HAPPY FOR
CHARLOTTE, RIGHT?

362

00:18:17,366 --> 00:18:19,766
DON'T YOU WANT TO TWEET
CHARLOTTE AND BE LIKE,

363

00:18:19,866 --> 00:18:22,533
"YOU'RE ON THE TOP 100 LIST"?
COME ON!

364

00:18:22,633 --> 00:18:24,866
'CAUSE SHE WROTE IT

SO LONG AGO.

365

00:18:24,966 --> 00:18:26,800

MY NAME IS ALINE BROSH MCKENNA.

366

00:18:26,900 --> 00:18:28,833

I HOPE THAT

YOU'LL READ "JANE EYRE"

367

00:18:28,933 --> 00:18:31,666

AND VOTE FOR IT

FOR AMERICA'S FAVORITE BOOK.

368

00:18:31,766 --> 00:18:33,500

WOMAN: MY NAME IS AMELIA,

AND "THE GREAT AMERICAN READ"

369

00:18:33,600 --> 00:18:35,800

IS HAPPENING

ALL OVER THE COUNTRY.

370

00:18:35,900 --> 00:18:38,866

BE A PART OF "THE GREAT
AMERICAN READ" AND VOTE

FOR YOUR FAVORITE BOOK.

371

00:18:38,966 --> 00:18:43,366

REMEMBER, IN THIS CAMPAIGN,

YOU REALLY CAN VOTE EARLY

AND VOTE OFTEN.

372

00:18:43,466 --> 00:18:48,500

CHECK OUT ALL 100 BOOKS

AT [PBS.ORG/GREATAMERICANREAD](https://www.pbs.org/greatamericanread).

373

00:18:48,600 --> 00:18:53,533

AND WHILE YOU'RE THERE,

SEE HOW MANY OF AMERICA'S 100

BEST-LOVED NOVELS YOU'VE READ

374

00:18:53,633 --> 00:18:55,866

AND TELL US YOUR FAVORITES.

375

00:19:00,966 --> 00:19:04,766

THE FIRST PLACE WE ASK OURSELVES

QUESTIONS LIKE "WHO AM I?"

376

00:19:04,866 --> 00:19:08,366

AND "WHAT DO I BELIEVE?" IS
OFTEN WITHIN OUR OWN FAMILIES,

377

00:19:08,466 --> 00:19:13,666
AND THAT DEEPLY PERSONAL SEARCH
IS REFLECTED IN A NUMBER OF
BOOKS YOU'RE VOTING FOR.

378

00:19:13,766 --> 00:19:18,000
WOMAN: I THINK THAT THE NOVEL
IS SUCH A GOOD FIT FOR FAMILIES,

379

00:19:18,100 --> 00:19:19,933
BECAUSE EVERY FAMILY IS A STORY.

380

00:19:20,033 --> 00:19:24,366
EVERY FAMILY HAS A NARRATIVE
THEY TELL ABOUT THEMSELVES,

381

00:19:24,466 --> 00:19:26,233
THAT OTHER PEOPLE
TELL ABOUT THEM.

382

00:19:26,333 --> 00:19:30,066
AND WITHIN THAT, EVERY
MEMBER OF THE FAMILY HAS
A SEPARATE NARRATIVE.

383

00:19:30,166 --> 00:19:32,200
WHETHER IT BE A BROKEN HOME
OR INCOMPLETE HOME,

384

00:19:32,300 --> 00:19:35,266
I THINK HAVING SOMETHING MISSING
SETS A SENSE OF URGENCY.

385

00:19:35,366 --> 00:19:38,800
IT SETS THE NARRATOR,
THE PROTAGONIST ON THE QUEST.

386

00:19:38,900 --> 00:19:42,000
THE DRAMA, THE INTERESTING
STUFF HAPPENS

387

00:19:42,100 --> 00:19:44,033
IN THE DYSFUNCTIONAL FAMILIES.

388

00:19:44,133 --> 00:19:46,000

IT HAPPENS
IN THE BROKENNESS.

389
00:19:46,100 --> 00:19:49,966
IF YOU WANT TO FORCE
SYMPATHY IMMEDIATELY,

390
00:19:50,066 --> 00:19:53,000
YOU TAKE A PARENT
AWAY FROM THEM.

391
00:19:53,100 --> 00:19:56,833
I THINK FAMILIES HELP US
UNDERSTAND THE WORLD.

392
00:19:56,933 --> 00:19:58,733
THEY UNDERSTAND
WE'RE NOT ALONE,

393
00:19:58,833 --> 00:20:01,900
BUT SOMETIMES WE CAN
FEEL ALONE IN THEM.

394
00:20:02,000 --> 00:20:04,933
AND IN BOOKS LIKE
"TO KILL A MOCKINGBIRD,"

395
00:20:05,033 --> 00:20:09,066
YOU SEE THE WAY THAT
ATTICUS FINCH PROVIDES A MODEL

396
00:20:09,166 --> 00:20:10,266
FOR SCOUT.

397
00:20:10,366 --> 00:20:11,766
VIEIRA: "TO KILL A MOCKINGBIRD"

398
00:20:11,866 --> 00:20:13,366
IS ONE OF THE MOST FAMOUS

399
00:20:13,466 --> 00:20:14,466
AMERICAN NOVELS OF THE 20TH

400
00:20:14,566 --> 00:20:16,666
CENTURY, AND IT'S ALSO ONE

401
00:20:16,766 --> 00:20:18,466

OF YOUR FAVORITES.

402

00:20:18,566 --> 00:20:21,466
1930S SMALL-TOWN ALABAMA.

403

00:20:21,566 --> 00:20:23,800
SCOUT'S FATHER ATTICUS
IS A LAWYER

404

00:20:23,900 --> 00:20:25,966
WHO TAKES ON THE CASE
OF TOM ROBINSON,

405

00:20:26,066 --> 00:20:29,466
A BLACK MAN ACCUSED
OF RAPING A WHITE WOMAN.

406

00:20:29,566 --> 00:20:32,000
ATTICUS IS A WIDOWER
AND DOES THE BEST HE CAN

407

00:20:32,100 --> 00:20:34,633
TO RAISE SCOUT AND HER
BROTHER JEM BY HIMSELF

408

00:20:34,733 --> 00:20:38,000
IN A COMMUNITY THAT REVEALS
ITSELF TO BE INTOLERANT.

409

00:20:38,100 --> 00:20:39,733
ATTICUS FINCH IS SUCH
A STRONG PRESENCE,

410

00:20:39,833 --> 00:20:43,266
IT'S EASY TO FORGET, LIKE,
THERE'S NOT A MOTHER CHARACTER.

411

00:20:43,366 --> 00:20:46,866
THAT SENSE OF ABSENCE IS ALWAYS
PLAYING THROUGHOUT THE PAGE.

412

00:20:46,966 --> 00:20:49,300
THEIR FAMILY WAS ALREADY MARKED
AS SOMEHOW DIFFERENT

413

00:20:49,400 --> 00:20:52,100
WITH THE LOSS OF THE MOTHER, AND
THEN YOU HAVE SCOUT GROWING UP,

414

00:20:52,200 --> 00:20:56,866
WHO'S SORT OF WANDERING AROUND
IN HER JEANS AND BAREFOOT.

415

00:20:56,966 --> 00:21:00,100
AND YOU SEE THEM COMING INTO
CONFLICT WITH THE TOWN.

416

00:21:00,200 --> 00:21:03,633
WE'VE SEEN THE SEEDS
OF THEM ALREADY BEING...

417

00:21:03,733 --> 00:21:06,566
INDIVIDUAL ENOUGH,
ICONOCLASTIC ENOUGH,
BRAVE ENOUGH

418

00:21:06,666 --> 00:21:08,166
TO BE THEMSELVES.

419

00:21:08,266 --> 00:21:11,033
VIEIRA: HARPER LEE'S HOMETOWN
OF MONROEVILLE, ALABAMA,

420

00:21:11,133 --> 00:21:14,900
WAS THE INSPIRATION
FOR THE BOOK'S FICTIONAL
SETTING OF MAYCOMB.

421

00:21:15,000 --> 00:21:19,100
MANY LOCALS FEEL A DEEP
CONNECTION TO THE BOOK
AND TO SCOUT'S JOURNEY.

422

00:21:19,200 --> 00:21:21,733
WOMAN: WHEN YOU SEE THE WORLD
THROUGH SCOUT'S EYES,

423

00:21:21,833 --> 00:21:26,100
YOU SEE A WORLD
FULL OF POSSIBILITY AND FULL
OF ADVENTURE AND POTENTIAL.

424

00:21:26,200 --> 00:21:30,133
AND EVEN THOUGH THE BOOK
ONLY TAKES PLACE WITHIN
A COUPLE OF BLOCKS,

425
00:21:30,233 --> 00:21:32,133
THE WORLD IS ENDLESS FOR HER.

426
00:21:32,233 --> 00:21:33,966
SHE SEES WONDER
IN EVERYTHING,

427
00:21:34,066 --> 00:21:36,000
AND HER IMAGINATION
IS JUST AFIRE

428
00:21:36,100 --> 00:21:37,966
WITH EVERYTHING
THAT SHE WITNESSES.

429
00:21:38,066 --> 00:21:40,800
VIEIRA: LIKE MANY OF
YOUR OTHER FAVORITE BOOKS
ABOUT SELF-DISCOVERY,

430
00:21:40,900 --> 00:21:43,866
THIS STORY IS TOLD
IN THE FIRST PERSON.

431
00:21:43,966 --> 00:21:46,233
MAN: I LIKE THE WAY HARPER LEE
TELLS THE STORY

432
00:21:46,333 --> 00:21:49,533
THROUGH THIS INQUISITIVE
LITTLE GIRL NAMED SCOUT

433
00:21:49,633 --> 00:21:52,400
ABOUT ALL OF THESE
RACIAL AND SOCIAL

434
00:21:52,500 --> 00:21:55,166
AND CULTURAL INJUSTICES
IN THE SOUTH

435
00:21:55,266 --> 00:21:57,233
AND HOW SHE SEES
THESE THINGS GOING ON,

436
00:21:57,333 --> 00:21:59,300
BUT SHE STILL
HAS HER INNOCENCE,

437

00:21:59,400 --> 00:22:02,333

AND SHE ASKS HER DAD
WHY THESE THINGS ARE HAPPENING,

438

00:22:02,433 --> 00:22:03,966

AND HE TRIES TO
EXPLAIN IT TO HER

439

00:22:04,066 --> 00:22:06,200

IN WAYS THAT
SHE CAN UNDERSTAND.

440

00:22:06,300 --> 00:22:09,966

USING A CHILD AS A WAY
TO LOOK AT THE VERY COMPLICATED

441

00:22:10,066 --> 00:22:12,666

RACIAL ISSUES THAT ARE GOING ON
IN THE SOUTH AT THAT TIME

442

00:22:12,766 --> 00:22:15,933

IS LIKE A WAY TO MAKE IT
SAFER TO TALK ABOUT.

443

00:22:16,033 --> 00:22:20,666

VIEIRA: THE NOVEL IS BASED ON
REAL EVENTS THAT HARPER LEE
REMEMBERED FROM HER CHILDHOOD.

444

00:22:20,766 --> 00:22:24,266

ALTHOUGH "TO KILL A MOCKINGBIRD"
LOOKS AT LARGER THEMES,

445

00:22:24,366 --> 00:22:27,100

HARPER LEE PRESENTS THEM
ON A SMALL STAGE,

446

00:22:27,200 --> 00:22:31,633

WHICH MAKES THEM MORE PERSONAL
TO SCOUT AND TO US AS READERS.

447

00:22:31,733 --> 00:22:34,433

LUCAS: I THINK THAT IT'S REALLY
COMPLICATED FOR SCOUT.

448

00:22:34,533 --> 00:22:37,433

I THINK THAT SHE HAS TO
WADE THROUGH, YOU KNOW,

449

00:22:37,533 --> 00:22:40,000
YOUR NEIGHBORS, THE PEOPLE
THAT YOU KNOW AND LOVE,

450

00:22:40,100 --> 00:22:43,333
AND THAT THEY MIGHT NOT BE
WHAT YOU THINK THAT THEY ARE.

451

00:22:43,433 --> 00:22:44,866
LINAM: THIS STORY

452

00:22:44,966 --> 00:22:46,533
IS EVERYONE'S STORY.

453

00:22:46,633 --> 00:22:49,800
THERE'S SOMETHING AMERICAN
HAPPENING HERE

454

00:22:49,900 --> 00:22:53,733
AND THAT WE ALL
NEED TO SEE THIS.

455

00:22:53,833 --> 00:22:56,033
VIEIRA: THE PUBLISHERS
INITIALLY ESTIMATED

456

00:22:56,133 --> 00:22:59,033
"TO KILL A MOCKINGBIRD" WOULD
SELL A FEW THOUSAND COPIES,

457

00:22:59,133 --> 00:23:00,933
BUT THEY COULDN'T
HAVE BEEN MORE WRONG.

458

00:23:01,033 --> 00:23:05,033
IT WAS AN INSTANT BEST-SELLER
WHEN IT WAS PUBLISHED IN 1960.

459

00:23:05,133 --> 00:23:08,033
AND LIKE 8 OTHERS ON YOUR
LIST OF 100 FAVORITES,

460

00:23:08,133 --> 00:23:10,000
IT WON THE PULITZER PRIZE.

461

00:23:10,100 --> 00:23:12,666

THE BOOK HAS SOLD MORE THAN
40 MILLION COPIES,

462

00:23:12,766 --> 00:23:15,533
AND IT'S BEEN TRANSLATED INTO
MORE THAN 40 LANGUAGES.

463

00:23:15,633 --> 00:23:20,066
READING ALWAYS REMINDS ME
OF ATTICUS' LINE...

464

00:23:20,166 --> 00:23:22,366
MAN: "'FIRST OF ALL,' HE SAID,

465

00:23:22,466 --> 00:23:24,033
"'IF YOU CAN LEARN
A SIMPLE TRICK, SCOUT,

466

00:23:24,133 --> 00:23:27,200
"'YOU'LL GET ALONG A LOT BETTER
WITH ALL KINDS OF FOLKS.

467

00:23:27,300 --> 00:23:29,066
"'YOU NEVER REALLY
UNDERSTAND A PERSON

468

00:23:29,166 --> 00:23:31,366
UNTIL YOU CONSIDER THINGS
FROM HIS POINT OF VIEW.'"

469

00:23:31,466 --> 00:23:32,966
WOMAN: "'SIR?'"

470

00:23:33,066 --> 00:23:35,800
MAN: "'UNTIL YOU CLIMB INTO HIS
SKIN AND WALK AROUND IN IT.'"

471

00:23:35,900 --> 00:23:39,966
LINAM: WHEN YOU READ A BOOK,
LIKE "TO KILL A MOCKINGBIRD,"

472

00:23:40,066 --> 00:23:42,566
OR LIKE ANY OF THE OTHER
GREAT AMERICAN CLASSICS,

473

00:23:42,666 --> 00:23:48,033
YOU HAVE THIS OPPORTUNITY
TO EMBRACE OTHER IDEAS

474

00:23:48,133 --> 00:23:50,600
THAT MAYBE YOU HAVE NOT
BEEN EXPOSED TO BEFORE.

475

00:23:53,066 --> 00:23:54,300
EVERYONE SHOULD READ

476

00:23:54,400 --> 00:23:55,966
"TO KILL A MOCKINGBIRD."

477

00:23:56,066 --> 00:23:58,233
EVERYONE SHOULD VOTE
FOR "TO KILL A MOCKINGBIRD."

478

00:23:58,333 --> 00:23:59,900
AND MOST IMPORTANTLY,

479

00:24:00,000 --> 00:24:03,266
EVERYONE SHOULD LEARN FROM
"TO KILL A MOCKINGBIRD."

480

00:24:03,366 --> 00:24:06,966
SEHGAL: YOU KNOW, LITERATURE
TENDS TO HAPPEN

481

00:24:07,066 --> 00:24:09,466
AT MOMENTS OF CRISES.

482

00:24:09,566 --> 00:24:12,000
YOU KNOW, I THINK THAT
THERE'S A REASON WHY

483

00:24:12,100 --> 00:24:13,666
SO MANY BOOKS FEATURE ORPHANS.

484

00:24:13,766 --> 00:24:15,533
YOU'RE TAKING AWAY THAT
PROTECTION FOR THE CHARACTER,

485

00:24:15,633 --> 00:24:17,966
AND SUDDENLY, LIFE
CAN COME ROARING IN

486

00:24:18,066 --> 00:24:20,500
AND DANGER CAN COME ROARING IN.

487

00:24:20,600 --> 00:24:22,333

VIEIRA: THE CHALLENGING
PERSONAL JOURNEY

488

00:24:22,433 --> 00:24:24,366

OF AN ORPHAN GIRL
IN NAZI GERMANY

489

00:24:24,466 --> 00:24:26,333

IS THE FOCUS OF
"THE BOOK THIEF,"

490

00:24:26,433 --> 00:24:28,433

WHICH IS AMONG YOUR FAVORITES.

491

00:24:28,533 --> 00:24:30,200

HAGER: I LOVED
"THE BOOK THIEF"

492

00:24:30,300 --> 00:24:31,566

BY MARKUS ZUSAK.

493

00:24:31,666 --> 00:24:35,466

I HAD NEVER READ
SOMETHING SO BEAUTIFUL

494

00:24:35,566 --> 00:24:37,066

AND DARK AND COMPLICATED.

495

00:24:37,166 --> 00:24:39,600

VIEIRA: IN THIS
COMING-OF-AGE STORY,

496

00:24:39,700 --> 00:24:43,466

9-YEAR-OLD LIESEL MEMINGER IS
SENT TO LIVE WITH FOSTER PARENTS

497

00:24:43,566 --> 00:24:45,833

NEAR MUNICH IN 1939.

498

00:24:45,933 --> 00:24:48,800

HER NEW FATHER HELPS HER
LEARN TO READ AND WRITE.

499

00:24:48,900 --> 00:24:51,633

AND AS THE HORRORS OF WAR
UNFOLD AROUND HER,

500
00:24:51,733 --> 00:24:53,433
LIESEL FIGHTS FOR SURVIVAL

501
00:24:53,533 --> 00:24:57,200
BY HARNESSING HER NEWFOUND
POWER OF WORDS.

502
00:24:57,300 --> 00:25:00,166
HAGER: I WAS AN ENGLISH
TEACHER IN BALTIMORE.

503
00:25:00,266 --> 00:25:04,066
THE FACT THAT
MY STUDENTS COULD
RELATE WITH LIESEL,

504
00:25:04,166 --> 00:25:08,600
WHO IS DESPERATE
FOR LEARNING HOW TO
READ AND TO WRITE

505
00:25:08,700 --> 00:25:12,933
AND WHO GOES THROUGHOUT
THIS DARK WORLD
STEALING BOOKS,

506
00:25:13,033 --> 00:25:16,133
JUST TO BRING A LITTLE
LIGHT TO HER CIRCUMSTANCES

507
00:25:16,233 --> 00:25:19,200
AND THEN STARTS
TO SHARE THEM WITH
HER NEIGHBORS--

508
00:25:19,300 --> 00:25:23,833
SHE SEES A FUTURE WHEN,
AS READERS, WE KNOW
FROM THE VERY BEGINNING

509
00:25:23,933 --> 00:25:26,000
THAT THERE PROBABLY
ISN'T A FUTURE FOR HER.

510
00:25:26,100 --> 00:25:29,866
THERE'S ALSO A GREATER
LESSON ABOUT MORTALITY

511

00:25:29,966 --> 00:25:31,666
AND THAT DEATH IS COMING
FOR ALL OF US.

512

00:25:31,766 --> 00:25:34,066
IT'S JUST A MATTER
OF HOW WE CHOOSE TO LIVE.

513

00:25:34,166 --> 00:25:40,333
VIEIRA: WHEN LIESEL IS 11,
HER FOSTER PARENTS AGREE TO HIDE
A YOUNG JEWISH MAN NAMED MAX.

514

00:25:40,433 --> 00:25:42,400
HAGER: THERE IS THIS
SCENE WHERE MAX

515

00:25:42,500 --> 00:25:45,266
WRITES HIS STORY
FOR LIESEL.

516

00:25:45,366 --> 00:25:50,966
AND I REMEMBER JUST
CRYING TEARS THAT
WERE ALMOST EMBARRASSING

517

00:25:51,066 --> 00:25:53,800
BECAUSE IT WAS--THERE WAS
SOMETHING ABOUT FRIENDSHIP

518

00:25:53,900 --> 00:25:56,666
AND LOVE AND THEN ALSO
SHARING OUR OWN STORIES,

519

00:25:56,766 --> 00:25:58,700
HOW EMPOWERING THAT CAN BE.

520

00:25:58,800 --> 00:26:02,233
VIEIRA: DEATH IS A CONSTANT
PRESENCE THROUGHOUT
LIESEL'S JOURNEY

521

00:26:02,333 --> 00:26:04,933
AND IS, IN FACT,
THE NOVEL'S NARRATOR.

522

00:26:05,033 --> 00:26:10,400
IT IS SUCH A WONDERFUL BOOK

BECAUSE THE CHARACTER OF DEATH

523

00:26:10,500 --> 00:26:12,866
IS SO BRILLIANTLY RENDERED.

524

00:26:12,966 --> 00:26:18,900
YOU KNOW, THE WAY THAT DEATH
THINKS ABOUT DEATH'S WORK...

525

00:26:19,000 --> 00:26:21,766
MAN: "I WANTED TO TELL
THE BOOK THIEF MANY THINGS,

526

00:26:21,866 --> 00:26:24,600
"ABOUT BEAUTY AND BRUTALITY.

527

00:26:24,700 --> 00:26:28,933
BUT WHAT COULD I TELL HER
ABOUT THOSE THINGS THAT SHE
DIDN'T ALREADY KNOW?"

528

00:26:29,033 --> 00:26:30,366
OH, I LOVE THAT BOOK SO MUCH.

529

00:26:30,466 --> 00:26:34,400
IT IS A NOVEL TO ME
THAT ARGUES THAT HOPE IS

530

00:26:34,500 --> 00:26:38,033
THE CORRECT RESPONSE
TO THE HUMAN CONDITION,

531

00:26:38,133 --> 00:26:45,733
EVEN THOUGH THERE IS
TERRIBLE, TREMENDOUS LOSS.

532

00:26:45,833 --> 00:26:49,733
I'M JENNA BUSH HAGER, AND I LOVE
THE BOOK "THE BOOK THIEF."

533

00:26:49,833 --> 00:26:55,533
IT WILL EMPOWER YOU
TO READ AND APPRECIATE
READING AND WRITING,

534

00:26:55,633 --> 00:26:59,733
AND I RECOMMEND EVERYBODY
GO OUT AND VOTE FOR IT.

535

00:26:59,833 --> 00:27:02,366

PEEPLER: I THINK WE'RE ATTRACTED
TO THOSE KINDS OF STORIES

536

00:27:02,466 --> 00:27:04,666

BECAUSE THEY'RE STORIES
ABOUT POSSIBILITIES.

537

00:27:04,766 --> 00:27:08,366

AND POSSIBILITIES...
THAT'S HUGE.

538

00:27:08,466 --> 00:27:12,700

THAT MEANS WE'VE GOT A CHANCE.

539

00:27:12,800 --> 00:27:15,200

VIEIRA: THE POSSIBILITY
OF A BETTER LIFE

540

00:27:15,300 --> 00:27:17,766

IS AT THE HEART OF THIS
NEXT BOOK ON YOUR LIST.

541

00:27:17,866 --> 00:27:22,833

PUBLISHED IN 1943, "A TREE GROWS
IN BROOKLYN" BY BETTY SMITH

542

00:27:22,933 --> 00:27:25,800

TELLS THE STORY
OF A DYSFUNCTIONAL
IRISH-AMERICAN FAMILY.

543

00:27:25,900 --> 00:27:30,366

AND A YOUNG DAUGHTER WHO ALSO
DISCOVERS THE POWER OF WORDS.

544

00:27:30,466 --> 00:27:32,300

I FIRST READ "A TREE
GROWS IN BROOKLYN"

545

00:27:32,400 --> 00:27:33,833

WHEN I WAS PROBABLY
10 OR 11 YEARS OLD,

546

00:27:33,933 --> 00:27:37,366

AND IT'S ABOUT AN
11-YEAR-OLD GIRL IN 1912,

547

00:27:37,466 --> 00:27:39,500
LIVING IN WILLIAMSBURG,
BROOKLYN.

548

00:27:39,600 --> 00:27:42,966
VIEIRA: FRANCIE NOLAN LIVES IN
POVERTY WITH HER UNRELIABLE,

549

00:27:43,066 --> 00:27:46,700
ALCOHOLIC FATHER AND HARDENED
HARD-WORKING MOTHER.

550

00:27:46,800 --> 00:27:50,200
THE CONFLICT AT HOME INTENSIFIES
FRANCIE'S DAILY STRUGGLE

551

00:27:50,300 --> 00:27:53,433
TO SURVIVE
AND FIND HAPPINESS.

552

00:27:53,533 --> 00:27:57,433
GRAHAM: I WAS FASCINATED BY
THE THEMES OF FAMILY

553

00:27:57,533 --> 00:28:01,200
AND SORT OF YOU GET THE FAMILY
YOU'RE BORN INTO.

554

00:28:01,300 --> 00:28:06,033
ONE OF HER FEW COMFORTS,
ESPECIALLY WHEN THERE'S
NOT ENOUGH FOOD

555

00:28:06,133 --> 00:28:08,066
AND SHE DOESN'T HAVE
MONEY FOR CLOTHES,

556

00:28:08,166 --> 00:28:09,800
IS SHE GOES TO THE LIBRARY,

557

00:28:09,900 --> 00:28:13,500
AND SHE DECIDES SHE'S GOING TO
READ EVERY BOOK IN THE LIBRARY

558

00:28:13,600 --> 00:28:15,366
IN ALPHABETICAL ORDER.

559

00:28:15,466 --> 00:28:20,200

FRANCIE DESCRIBES THE DAY
SHE REALIZES SHE CAN READ.

560

00:28:20,300 --> 00:28:22,966

"FOR QUITE A WHILE, FRANCIE HAD
BEEN SPELLING OUT LETTERS,

561

00:28:23,066 --> 00:28:25,866

"SOUNDING THEM, AND THEN
PUTTING THE SOUNDS TOGETHER
TO MEAN A WORD,

562

00:28:25,966 --> 00:28:27,600

"BUT ONE DAY,
SHE LOOKED AT A PAGE,

563

00:28:27,700 --> 00:28:30,100

"AND THE WORD 'MOUSE'
HAD INSTANTANEOUS MEANING.

564

00:28:30,200 --> 00:28:32,000

"SHE LOOKED AT THE WORD,
AND THE PICTURE OF A GRAY MOUSE

565

00:28:32,100 --> 00:28:33,400

"SCAMPERED THROUGH HER MIND.

566

00:28:33,500 --> 00:28:35,766

"SHE LOOKED FURTHER,
AND WHEN SHE SAW 'HORSE,'

567

00:28:35,866 --> 00:28:39,266

"SHE HEARD HIM PAWING
THE GROUND AND SAW THE SUN
GLINT ON HIS GLOSSY COAT.

568

00:28:39,366 --> 00:28:41,266

"THE WORD 'RUNNING'
HIT HER SUDDENLY

569

00:28:41,366 --> 00:28:43,700

"AND SHE BREATHED HARD
AS THOUGH RUNNING HERSELF.

570

00:28:43,800 --> 00:28:47,066

"THE BARRIER BETWEEN
THE INDIVIDUAL SOUND

OF EACH LETTER

571

00:28:47,166 --> 00:28:49,400
"AND THE WHOLE MEANING
OF THE WORD WAS REMOVED

572

00:28:49,500 --> 00:28:53,166
"AND THE PRINTED WORD MEANT
A THING AT ONE QUICK GLANCE.

573

00:28:53,266 --> 00:28:54,866
"SHE READ A FEW PAGES RAPIDLY

574

00:28:54,966 --> 00:28:56,766
"AND ALMOST BECAME ILL
WITH EXCITEMENT.

575

00:28:56,866 --> 00:29:00,933
SHE WANTED TO SHOUT IT OUT.
SHE COULD READ! SHE COULD READ!"

576

00:29:01,033 --> 00:29:03,933
WOMAN: "FROM THAT TIME ON,
THE WORLD WAS HERS FOR READING.

577

00:29:04,033 --> 00:29:05,966
"SHE WOULD NEVER
BE LONELY AGAIN,

578

00:29:06,066 --> 00:29:07,666
"NEVER MISS THE LACK
OF INTIMATE FRIENDS.

579

00:29:07,766 --> 00:29:12,000
BOOKS BECAME HER FRIENDS, AND
THERE WAS ONE FOR EVERY MOOD."

580

00:29:12,100 --> 00:29:14,533
I DID NOT ALWAYS
LOVE TO READ.

581

00:29:14,633 --> 00:29:18,333
IT WASN'T UNTIL MY MOM
INTRODUCED ME TO
HER FAVORITE BOOK

582

00:29:18,433 --> 00:29:21,200
THAT I WAS LIKE,

"OH...BOOKS?"

583

00:29:22,600 --> 00:29:23,866
IT WAS FOR PUNISHMENT.

584

00:29:23,966 --> 00:29:26,233
I DON'T KNOW WHAT I DID,
BUT SHE'S LIKE,

585

00:29:26,333 --> 00:29:28,400
"YOU NEED TO LEARN HOW TO
APPRECIATE YOUR LIFE MORE."

586

00:29:28,500 --> 00:29:31,133
SO SHE GAVE ME THE BOOK,
AND I LOOKED AT IT LIKE,

587

00:29:31,233 --> 00:29:34,333
IT'S THIS FAT BOOK--
YOU KNOW, REALLY INTIMIDATING.

588

00:29:34,433 --> 00:29:37,666
I'M LIKE, "WHAT IN THE CORPORAL
PUNISHMENT IS THIS?"

589

00:29:37,766 --> 00:29:39,500
BUT THEN I STARTED READING IT,

590

00:29:39,600 --> 00:29:42,233
AND I WAS JUST ENGULFED
IN THE STORY.

591

00:29:42,333 --> 00:29:46,500
AND YOU COULD NOT TELL ME THAT
I WAS NOT THE PROTAGONIST--

592

00:29:46,600 --> 00:29:51,966
YOU KNOW, FRANCIE NOLAN, A WHITE
GIRL FROM BROOKLYN, 1920.

593

00:29:52,066 --> 00:29:57,633
AND IT WAS THE FIRST TIME
THAT I SAW MYSELF, YOU KNOW,
IN A BOOK.

594

00:29:57,733 --> 00:30:00,833
VIEIRA: "A TREE GROWS
IN BROOKLYN" MADE

NOELLE SANTOS A READER.

595

00:30:00,933 --> 00:30:03,866
NOW SHE'S SHARING THAT LOVE
WITH HER COMMUNITY.

596

00:30:03,966 --> 00:30:08,200
SANTOS: THERE'S 1.4 MILLION
PEOPLE AND 10 COLLEGES
IN THE BRONX,

597

00:30:08,300 --> 00:30:10,100
AND WE DON'T HAVE A BOOKSTORE.

598

00:30:10,200 --> 00:30:14,866
THE MOMENT OF OPPORTUNITY
JUST HIT ME.

599

00:30:14,966 --> 00:30:17,266
THIS IS MY STORE!

600

00:30:19,033 --> 00:30:22,400
WELCOME TO THE LIT BAR.

601

00:30:22,500 --> 00:30:27,800
SANTOS: THE LIT BAR IS A
COMBINATION BOOKSTORE/WINE BAR.

602

00:30:27,900 --> 00:30:29,300
THIS IS THE DREAM!

603

00:30:29,400 --> 00:30:32,033
I HAVE A MASTER'S DEGREE
IN HUMAN RESOURCES MANAGEMENT.

604

00:30:32,133 --> 00:30:34,966
I ALWAYS THOUGHT THAT WOULD BE
MY PATH IN LIFE.

605

00:30:35,066 --> 00:30:37,166
I NEVER SET FOOT
IN AN INDEPENDENT BOOKSTORE

606

00:30:37,266 --> 00:30:39,166
UNTIL I ACTUALLY
STARTED THIS PROJECT.

607

00:30:39,266 --> 00:30:42,200
I DIDN'T KNOW THAT THIS WAS
A POSSIBILITY FOR ME.

608
00:30:42,300 --> 00:30:45,766
ON THIS WALL, IT'S
GONNA BE YOUNG ADULT
LITERATURE,

609
00:30:45,866 --> 00:30:48,400
WHICH MY BOOK CLUB
OF ADULT WOMEN
LOVE TO READ.

610
00:30:48,500 --> 00:30:52,766
SO, I WANNA MAKE SURE
THAT WE HAVE, YOU KNOW,
MULTI-CULTURAL

611
00:30:52,866 --> 00:30:55,133
AND SPANISH-ENGLISH
TITLES--YOU KNOW,

612
00:30:55,233 --> 00:30:58,166
THINGS THAT REFLECT
THE COMMUNITY HERE.

613
00:30:58,266 --> 00:30:59,900
READING OTHER PEOPLE'S STORIES,

614
00:31:00,000 --> 00:31:02,333
IT ALLOWS YOU TO NAVIGATE
LIFE WITH THEM,

615
00:31:02,433 --> 00:31:04,166
AND YOU LEARN
THEIR LIFE LESSONS.

616
00:31:04,266 --> 00:31:08,900
IT'S JUST THIS WINDOW TO--
YOU KNOW, YOU CAN SEE YOURSELF

617
00:31:09,000 --> 00:31:10,666
OR YOU CAN SEE THE
OPPOSITE FROM YOURSELF,

618
00:31:10,766 --> 00:31:13,333
OR YOU COULD JUST BE
ENTERTAINED AND ENLIGHTENED.

619
00:31:13,433 --> 00:31:16,733
MY FAVORITE BOOK IS
"A TREE GROWS IN BROOKLYN."

620
00:31:16,833 --> 00:31:19,300
I'M A TOTAL SELL-OUT,
'CAUSE I'M FROM THE BRONX,

621
00:31:19,400 --> 00:31:23,466
AND MY FAVORITE BOOK IS "A TREE
GROWS IN BROOKLYN"! HA HA HA!

622
00:31:23,566 --> 00:31:24,933
MAN: BOOKS ARE MY LIFE.

623
00:31:25,033 --> 00:31:27,300
I THINK IT OPENS
THE WORLD TO YOU.

624
00:31:27,400 --> 00:31:29,933
IT'S JUST REALLY
FUN TO READ.

625
00:31:30,033 --> 00:31:31,766
BE A PART OF "THE GREAT
AMERICAN READ"

626
00:31:31,866 --> 00:31:33,800
AND VOTE FOR YOUR FAVORITE BOOK.

627
00:31:33,900 --> 00:31:36,133
WE NEED YOU TO VOTE
AND VOTE OFTEN.

628
00:31:36,233 --> 00:31:40,400
IT'S ALL UP TO YOU TO DECIDE
AMERICA'S BEST-LOVED NOVEL.

629
00:31:40,500 --> 00:31:42,966
HEAD OVER TO OUR WEBSITE
FOR LOTS MORE

630
00:31:43,066 --> 00:31:46,133
ON PBS.ORG/GREATAMERICANREAD.

631
00:31:46,233 --> 00:31:48,566

WHILE YOU'RE THERE,
SIGN UP FOR OUR NEWSLETTER

632
00:31:48,666 --> 00:31:52,766
TO STAY UP TO DATE WITH ALL "THE
GREAT AMERICAN READ" EVENTS.

633
00:31:52,866 --> 00:31:57,566
A NOVEL, TO ME, FEELS SO MUCH
SUPERIOR TO A SELF-HELP BOOK

634
00:31:57,666 --> 00:31:59,966
BECAUSE IT'S NOT
DOING THE WORK FOR YOU.

635
00:32:00,066 --> 00:32:01,600
IT'S TEACHING YOU
HOW TO DO THE WORK.

636
00:32:01,700 --> 00:32:04,000
AND I KNOW THAT A SELF-HELP
BOOK PROBABLY SAYS,

637
00:32:04,100 --> 00:32:05,633
"I'M TEACHING YOU
HOW TO DO THE WORK,"

638
00:32:05,733 --> 00:32:10,133
EXCEPT THAT, LIKE, NOVELS
IGNITE YOUR IMAGINATION.

639
00:32:10,233 --> 00:32:14,900
I THINK A NOVEL IS BETTER
AT THINKING ABOUT WHO WE ARE

640
00:32:15,000 --> 00:32:18,000
BECAUSE THE INSIGHTS WE GLEAN
ARE ONES ABOUT OTHER PEOPLE,

641
00:32:18,100 --> 00:32:20,000
BUT THEY'RE ONES WE CAN
APPLY TO OURSELVES

642
00:32:20,100 --> 00:32:22,466
AS A KIND OF GUIDE
FOR OUR OWN LIVES.

643
00:32:22,566 --> 00:32:24,566

TO ME, NOTHING BEATS THAT.

644

00:32:24,666 --> 00:32:27,533
VIEIRA: NOVELS CAN TEACH US
VALUABLE LIFE LESSONS,

645

00:32:27,633 --> 00:32:29,833
WHETHER IT'S ACCEPTING YOUR
FAMILY AS THEY ARE,

646

00:32:29,933 --> 00:32:31,933
LIKE IN "A TREE GROWS
IN BROOKLYN"

647

00:32:32,033 --> 00:32:34,933
OR THE MESSAGE THAT
BEAUTY ISN'T EVERYTHING
FROM "JANE EYRE."

648

00:32:35,033 --> 00:32:37,966
SO, WHILE SELF-HELP BOOKS
MAY BE MILLION-SELLERS,

649

00:32:38,066 --> 00:32:41,033
FICTION MAY OFFER THE BEST
SOLUTIONS FOR PERSONAL GROWTH,

650

00:32:41,133 --> 00:32:44,333
AND THAT GOES FOR BOTH
READERS AND WRITERS.

651

00:32:44,433 --> 00:32:45,666
ONE OF YOUR FAVORITE STORIES

652

00:32:45,766 --> 00:32:47,033
OF A CHARACTER LEARNING TO

653

00:32:47,133 --> 00:32:49,133
ACCEPT LIFE'S UPS AND DOWNS

654

00:32:49,233 --> 00:32:51,666
IS JOHN IRVING'S 1989 NOVEL

655

00:32:51,766 --> 00:32:54,566
"A PRAYER FOR OWEN MEANY."

656

00:32:54,666 --> 00:32:56,933

MAN: I WAITED MORE THAN A DECADE

657

00:32:57,033 --> 00:33:00,233

AFTER THE END OF
THE VIETNAM WAR

658

00:33:00,333 --> 00:33:04,600

BEFORE WRITING THE VIETNAM NOVEL
I WANTED TO WRITE

659

00:33:04,700 --> 00:33:10,333

BECAUSE I WANTED TO LET
ENOUGH TIME GO BY...

660

00:33:10,433 --> 00:33:14,333

SO THAT I UNDERSTOOD
THE DIFFERENCE...

661

00:33:14,433 --> 00:33:18,233

BETWEEN WHAT MADE ME
ANGRY AT THE TIME

662

00:33:18,333 --> 00:33:25,300

AND WHAT, AFTER A DECADE,
STILL MADE ME ANGRY.

663

00:33:27,300 --> 00:33:29,633

IN THE PREMISE OF
"OWEN MEANY" OVER TIME,

664

00:33:29,733 --> 00:33:35,100

BECAME THE IDEA THAT WHAT
WOULD HAVE TO HAPPEN TO ME

665

00:33:35,200 --> 00:33:38,300

IN MY LIFE, WHO WOULD
I HAVE TO KNOW,

666

00:33:38,400 --> 00:33:42,400

WHAT WOULD MAKE ME HAVE FAITH,
BECAUSE I DON'T.

667

00:33:42,500 --> 00:33:45,266

VIEIRA: THE NOVEL USES
HUMOR AND HEARTBREAK

668

00:33:45,366 --> 00:33:48,033

TO EXPLORE QUESTIONS

OF FAITH AND FRIENDSHIP.

669

00:33:48,133 --> 00:33:51,000
SET IN NEW HAMPSHIRE,
IT CENTERS AROUND 2 BOYS--

670

00:33:51,100 --> 00:33:53,500
JOHNNY WHEELWRIGHT,
WHO IS SUDDENLY ORPHANED,

671

00:33:53,600 --> 00:33:55,966
AND HIS QUIRKY BEST FRIEND
OWEN MEANY.

672

00:33:56,066 --> 00:33:57,400
MAN: "A PRAYER FOR OWEN MEANY"

673

00:33:57,500 --> 00:34:02,633
IS LIKE A GREAT, JUST
FULLY AMERICAN STORY.

674

00:34:02,733 --> 00:34:06,166
I MEAN, IT'S GOT FAMILY.
IT'S GOT FAITH.

675

00:34:06,266 --> 00:34:07,400
IT HAS BASEBALL.

676

00:34:07,500 --> 00:34:09,966
IT HAS WAR AND HEROISM.

677

00:34:10,066 --> 00:34:13,300
IT HAS SEX AND VIOLENCE
AND MYSTERY.

678

00:34:13,400 --> 00:34:16,466
IT HAS EVERYTHING WE CARE ABOUT
IN OUR SOCIETY.

679

00:34:16,566 --> 00:34:21,033
VIEIRA: PASTOR TIM SUTTLE
LOVES "A PRAYER FOR
OWEN MEANY'S" MESSAGE

680

00:34:21,133 --> 00:34:22,699
AS WELL AS ITS
WRITING STYLE.

681
00:34:22,800 --> 00:34:24,366
SUTTLE: ONE OF THE INTERESTING
THINGS ABOUT THE BOOK IS

682
00:34:24,466 --> 00:34:28,500
EVERY TIME OWEN SPEAKS,
IT'S WRITTEN IN ALL CAPS.

683
00:34:28,600 --> 00:34:31,433
THIS EMPHATIC WAY OF
REINFORCING FOR THE READER,

684
00:34:31,533 --> 00:34:34,433
"THIS VOICE IS HAPPENING
TWO OCTAVES HIGHER
THAN YOU THINK IT IS

685
00:34:34,533 --> 00:34:36,033
AT ALL TIMES."

686
00:34:36,133 --> 00:34:40,233
"WE WERE SENIORS AT GRAVESEND
ACADEMY IN FEBRUARY OF 1962;

687
00:34:40,333 --> 00:34:42,633
"WE WATCHED A LOT OF TV
AT 80 FRONT STREET.

688
00:34:42,733 --> 00:34:46,166
"PRESIDENT KENNEDY SAID THAT
U.S. ADVISERS IN VIETNAM

689
00:34:46,266 --> 00:34:48,666
WOULD RETURN FIRE
IF FIRED UPON."

690
00:34:48,766 --> 00:34:53,000
"I HOPE WE'RE ADVISING
THE RIGHT GUYS,"
OWEN MEANY SAID.

691
00:34:53,100 --> 00:35:00,500
IT'S A BOOK ABOUT HOW FAITH
IS AN INESCAPABLE PART OF
HUMAN RELATIONSHIPS,

692
00:35:00,600 --> 00:35:02,266
AS IN FAITH IN ONE ANOTHER,

693
00:35:02,366 --> 00:35:05,466
AND WHAT IT COSTS US
WHEN WE BREAK THAT FAITH.

694
00:35:05,566 --> 00:35:11,433
I THINK YOU SHOULD READ
"OWEN MEANY" BECAUSE IT'LL
MAKE YOU A BETTER HUMAN BEING.

695
00:35:11,533 --> 00:35:13,500
WOMAN: LITERATURE
IS A FORM OF ART,

696
00:35:13,600 --> 00:35:16,100
AND IT'S A MEANS OF
UNDERSTANDING OURSELVES
AND EACH OTHER.

697
00:35:16,200 --> 00:35:20,766
A REALLY GOOD BOOK IS GOING TO
EXPOSE WHAT YOU DON'T KNOW.

698
00:35:20,866 --> 00:35:23,833
IT'S NOT GOING TO REINFORCE
WHAT YOU THINK YOU ALREADY KNOW.

699
00:35:23,933 --> 00:35:27,066
NOVELS HELP US FIGURE OUT
WHO WE ARE AS INDIVIDUALS

700
00:35:27,166 --> 00:35:30,700
BECAUSE IT GIVES US A COMPARISON
TO THE WORLD WE ALREADY KNOW.

701
00:35:30,800 --> 00:35:33,433
VIEIRA: 67 YEARS BEFORE
JOHN IRVING WROTE

702
00:35:33,533 --> 00:35:34,833
"A PRAYER FOR OWEN MEANY,"

703
00:35:34,933 --> 00:35:37,000
HERMANN HESSE
WROTE "SIDDHARTHA,"

704
00:35:37,100 --> 00:35:41,566
AFTER BREAKING WITH HIS FAMILY

OVER THEIR DIFFERING POLITICAL
AND SPIRITUAL BELIEFS.

705

00:35:41,666 --> 00:35:45,366
SET IN INDIA DURING THE TIME
OF THE GAUTAMA BUDDHA,

706

00:35:45,466 --> 00:35:49,633
THE NOVEL TELLS THE STORY
OF A YOUNG MAN'S SEARCH
FOR TRUE ENLIGHTENMENT.

707

00:35:49,733 --> 00:35:53,133
PEEPLER: I THINK THIS BOOK
IS THE ANTIDOTE TO...

708

00:35:53,233 --> 00:35:56,833
A LOT OF THINGS
THAT DRIVE US

709

00:35:56,933 --> 00:35:58,866
IN THIS CONSUMERIST CULTURE

710

00:35:58,966 --> 00:36:01,100
THAT KEEPS US PERPETUALLY
DISSATISFIED.

711

00:36:01,200 --> 00:36:04,866
THIS BOOK SPEAKS TO THAT
FUNDAMENTAL DISSATISFACTION,

712

00:36:04,966 --> 00:36:07,900
BECAUSE THAT'S--
SIDDHARTHA IS US.

713

00:36:08,000 --> 00:36:10,066
VIEIRA: THE TITLE
CHARACTER SIDDHARTHA

714

00:36:10,166 --> 00:36:11,966
IS A MEMBER OF
THE HIGH CASTE.

715

00:36:12,066 --> 00:36:15,300
HE AND HIS FRIEND GOVINDA
THROW OFF THE TRAPPINGS
OF MATERIAL WEALTH

716

00:36:15,400 --> 00:36:17,833
AND SET OUT ON A QUEST
FOR ENLIGHTENMENT.

717
00:36:17,933 --> 00:36:22,666
SIDDHARTHA ULTIMATELY FINDS
THE ANSWERS TO HIS QUESTIONS
INSIDE HIS OWN MIND.

718
00:36:22,766 --> 00:36:24,833
ISRAEL: I THINK THAT SO MANY
OF THESE SPIRITUAL JOURNEYS

719
00:36:24,933 --> 00:36:28,866
HAVE A LOT TO DO WITH SORT OF
ROAMING AROUND THE WORLD

720
00:36:28,966 --> 00:36:31,233
TO FIND OUT THAT THE ANSWER
WAS, LIKE, BACK AT YOUR HOUSE.

721
00:36:31,333 --> 00:36:35,133
RIGHT? BUT AT THE SAME TIME,
IT'S LIKE YOU DID NOT REALIZE

722
00:36:35,233 --> 00:36:36,500
IT WAS AT YOUR HOUSE
TILL YOU LEFT.

723
00:36:36,600 --> 00:36:38,533
FROM THE TIME THAT
I PICKED UP "SIDDHARTHA"

724
00:36:38,633 --> 00:36:40,166
PROBABLY 15 YEARS AGO,

725
00:36:40,266 --> 00:36:42,500
I'M NOT THE SAME PERSON THAT
I WAS BEFORE I READ THAT BOOK.

726
00:36:42,600 --> 00:36:49,766
AND I'M NOT AS CONSUMED BY OTHER
PEOPLE OR THEIR THOUGHTS OF ME,

727
00:36:49,866 --> 00:36:53,533
AND I'M NOT AS MEAN
OR AS INCONSIDERATE

728

00:36:53,633 --> 00:36:55,400
AS I WAS BEFORE
I READ "SIDDHARTHA."

729
00:36:55,500 --> 00:36:56,966
HEY, LISTEN,
I LOVE NICE THINGS.

730
00:36:57,066 --> 00:36:58,500
I GREW UP WITHOUT NICE THINGS.

731
00:36:58,600 --> 00:37:00,900
BUT THEN YOU REALIZE THAT...

732
00:37:03,400 --> 00:37:04,533
THAT'S NOT THE ANSWER.

733
00:37:04,633 --> 00:37:06,266
AND IF YOU DON'T KNOW
THE ANSWER,

734
00:37:06,366 --> 00:37:10,333
IT'S A BEAUTIFUL BOOK TO READ
BECAUSE IT GIVES YOU THE ANSWER.

735
00:37:10,433 --> 00:37:16,200
I THINK THAT THE NOVEL
GIVES US, YOU KNOW,

736
00:37:16,300 --> 00:37:21,633
ALL KINDS OF VOCABULARIES
AND SCRIPTS FOR WHAT IT MEANS
TO BE A PERSON IN THE WORLD,

737
00:37:21,733 --> 00:37:24,966
FOR WHAT IT MEANS TO
WANT THINGS.

738
00:37:25,066 --> 00:37:27,433
THE BOOK "SIDDHARTHA"

739
00:37:27,533 --> 00:37:33,133
WAS ALMOST LIKE A...

740
00:37:33,233 --> 00:37:35,366
AS A CHECKPOINT OF LIFE
THAT I SAID,

741

00:37:35,466 --> 00:37:37,133

"HEY, I DID THAT RIGHT.

I'M DOING THAT RIGHT.

742

00:37:37,233 --> 00:37:40,633

I'M LEARNING THIS.

I'M NOT SURE I GET THAT YET."

743

00:37:40,733 --> 00:37:43,733

"SIDDHARTHA LEARNED A GREAT DEAL
FROM THE SAMANAS.

744

00:37:43,833 --> 00:37:46,866

"HE LEARNED ALONG THE WAYS
OF LOSING THE SELF.

745

00:37:46,966 --> 00:37:49,733

"HE TRAVELED ALONG THE PATH
OF SELF-DENIAL THROUGH PAIN,

746

00:37:49,833 --> 00:37:53,500

THROUGH VOLUNTARY SUFFERING
AND CONQUERING OF PAIN."

747

00:37:53,600 --> 00:37:55,800

BEING ABLE TO
CHANGE YOURSELF

748

00:37:55,900 --> 00:37:58,533

WITHOUT LOOKING FOR
OTHERS TO CHANGE YOU.

749

00:37:58,633 --> 00:38:01,700

THAT'S--THAT'S WHAT
A BOOK WILL DO.

750

00:38:01,800 --> 00:38:05,366

LIKE, THAT'S WHAT THIS DID.

751

00:38:05,466 --> 00:38:08,633

YOU SHOULD READ, FOR ONE--
AND IT'S NOT A BIG BOOK--

752

00:38:08,733 --> 00:38:13,200

AND IT'S A POWERFUL BOOK,
SO VOTE FOR THIS BOOK.

753

00:38:13,300 --> 00:38:14,700
I'M ROS--
I'M TONIA.

754
00:38:14,800 --> 00:38:16,066
HA HA!
AT THE SAME TIME?

755
00:38:16,166 --> 00:38:18,366
I'M TONIA--

756
00:38:16,166 --> 00:38:18,366
I'M ROSA. PLEASE JOIN--

757
00:38:18,466 --> 00:38:19,733
ALL RIGHT.
HA HA HA!

758
00:38:19,833 --> 00:38:21,566
TAKE 10! HA HA HA!

759
00:38:21,666 --> 00:38:24,966
YOU KNOW WHAT, WHEN THEY
DO THE BLOOPERS, YOU'RE
GONNA DOMINATE.

760
00:38:25,066 --> 00:38:26,866
I'M TONIA.
I'M ROSA.

761
00:38:26,966 --> 00:38:29,066
TOGETHER: PLEASE JOIN
"THE GREAT AMERICAN READ."

762
00:38:29,166 --> 00:38:32,766
VIEIRA: AMERICA'S BOOKSHELF
IS FULL OF BOOKS ABOUT
SELF-DISCOVERY.

763
00:38:32,866 --> 00:38:37,000
CHECK OUT THESE OTHERS THAT
EXPLORE THE QUESTION "WHO AM I?"

764
00:38:37,100 --> 00:38:39,666
WITH SO MANY WONDERFUL BOOKS
TO CHOOSE FROM,

765
00:38:39,766 --> 00:38:42,800

WHICH ONE DO YOU THINK
SHOULD BE AMERICA'S
BEST-LOVED NOVEL?

766

00:38:42,900 --> 00:38:45,466
YOU CAN VOTE FOR AS MANY
DIFFERENT TITLES AS YOU LIKE,

767

00:38:45,566 --> 00:38:47,300
ONCE PER DAY PER BOOK,

768

00:38:47,400 --> 00:38:49,733
VIA TEXT MESSAGE,
TOLL-FREE CALL

769

00:38:49,833 --> 00:38:53,500
FACEBOOK, TWITTER, AND,
OF COURSE, AT PBS.ORG.,

770

00:38:53,600 --> 00:38:57,533
WHERE YOU CAN FIND OUT ALL
THE WAYS TO BE A PART OF
THE "GREAT AMERICAN READ."

771

00:38:57,633 --> 00:39:03,700
AS WE'RE DISCOVERING, NOVELS
HELP US UNDERSTAND OURSELVES
IN MULTIPLE WAYS,

772

00:39:03,800 --> 00:39:06,700
AS INDIVIDUALS
AND WITHIN A FAMILY DYNAMIC.

773

00:39:06,800 --> 00:39:09,133
AND ONCE WE BEGIN
TO KNOW WHO WE ARE,

774

00:39:09,233 --> 00:39:11,066
WE OFTEN SEEK OUT
AN IDENTITY GROUP

775

00:39:11,166 --> 00:39:13,233
OUTSIDE OUR OWN FAMILIES,

776

00:39:13,333 --> 00:39:15,666
ONE THAT BETTER ALIGNS
WITH OUR CORE VALUES.

777

00:39:15,766 --> 00:39:19,033
SOME OF YOUR FAVORITE BOOKS
ARE ABOUT A NEW PLACE
TO FEEL AT HOME

778
00:39:19,133 --> 00:39:21,533
WITH OUR CHOSEN FAMILIES.

779
00:39:21,633 --> 00:39:23,233
ROTHMAN: A LOT OF WHAT THESE
BOOKS ARE DOING

780
00:39:23,333 --> 00:39:26,866
IS THEY'RE TURNING SOMETHING
THAT IS JUST INHERITED BY YOU,

781
00:39:26,966 --> 00:39:28,533
SOMETHING THAT'S JUST,
LIKE, GIVEN TO YOU--

782
00:39:28,633 --> 00:39:31,700
YOU JUST HAVE THE FAMILY
THAT YOU HAVE--

783
00:39:31,800 --> 00:39:33,266
THEY TURN IT INTO A QUESTION.

784
00:39:33,366 --> 00:39:35,133
WHAT KIND OF FAMILY
DO YOU WANT TO HAVE?

785
00:39:35,233 --> 00:39:37,666
I THINK WE'RE ALWAYS
SEARCHING FOR FAMILY,

786
00:39:37,766 --> 00:39:40,100
BUT YOU ALSO FIND YOUR FAMILY
WHEN YOU FIND YOURSELF.

787
00:39:40,200 --> 00:39:43,666
CHOSEN FAMILIES, JUST BY
THE NATURE OF THE ADJECTIVE,

788
00:39:43,766 --> 00:39:46,300
"I CHOOSE WHO I WANT NEAR ME.

789
00:39:46,400 --> 00:39:50,166
"I DIDN'T CHOOSE TO BE

BORN WHERE I WAS BORN,
TO WHO I WAS BORN TO,

790
00:39:50,266 --> 00:39:51,733
AND IN THE TIME I WAS,"

791
00:39:51,833 --> 00:39:56,733
BUT A CHOSEN FAMILY SAYS,
"OK, I GET TO DECIDE

792
00:39:56,833 --> 00:39:58,700
"WHO IS IN MY INNER CIRCLE.

793
00:39:58,800 --> 00:40:02,666
I GET TO DECIDE WHO
I CARE ENOUGH TO TRUST."

794
00:40:02,766 --> 00:40:05,066
VIEIRA: ONE TITLE ON YOUR
LIST OF FAVORITES

795
00:40:05,166 --> 00:40:07,833
IS A PRIME EXAMPLE
OF THIS KIND OF SEARCH.

796
00:40:07,933 --> 00:40:11,566
THE BREAKOUT HIT FROM THE 1970S
ABOUT LOVE IN ITS MANY FORMS,

797
00:40:11,666 --> 00:40:14,033
"TALES OF THE CITY"
BY ARMISTEAD MAUPIN,

798
00:40:14,133 --> 00:40:16,566
WEAVES MULTIPLE
STORYLINES TOGETHER,

799
00:40:16,666 --> 00:40:18,766
AS CHARACTERS CREATE
THEIR CHOSEN FAMILIES.

800
00:40:18,866 --> 00:40:22,133
AND IT'S IN THE RUNNING
TO BE YOUR FAVORITE BOOK.

801
00:40:22,233 --> 00:40:25,933
I DON'T MIND CALLING "TALES OF
THE CITY" GROUNDBREAKING,

802

00:40:26,033 --> 00:40:27,033
BECAUSE I KNEW IT WAS.

803

00:40:27,133 --> 00:40:29,533
I FELT IT EVERY DAY.

804

00:40:29,633 --> 00:40:31,533
VIEIRA: "TALES OF THE CITY"
AND ITS SEQUELS

805

00:40:31,633 --> 00:40:34,900
FOLLOW MARY ANN SINGLETON,
THE BRIGHT-EYED MIDWESTERN GIRL

806

00:40:35,000 --> 00:40:39,866
WHO'S NEW IN TOWN, AND THE
DIVERSE GROUP OF TENANTS
AT 28 BARBARY LANE,

807

00:40:39,966 --> 00:40:44,933
AS THEY SEARCH FOR LOVE
AND ACCEPTANCE IN 1970S
SAN FRANCISCO.

808

00:40:46,700 --> 00:40:48,733
MAUPIN: UP UNTIL THAT POINT,

809

00:40:48,833 --> 00:40:50,566
GAY WAS PRETTY MUCH
A BIG SECRET.

810

00:40:50,666 --> 00:40:52,566
WE ALL KNEW THAT
EVERYBODY WAS HERE

811

00:40:52,666 --> 00:40:54,266
LOOKING FOR LOVE
IN SAN FRANCISCO,

812

00:40:54,366 --> 00:40:58,266
BUT YOU DIDN'T READ ABOUT IT
IN THE NEWSPAPER VERY MUCH,

813

00:40:58,366 --> 00:41:01,800
AND NOBODY WAS TELLING
THAT STORY. NOBODY.

814
00:41:01,900 --> 00:41:03,400
YOU WEREN'T SUPPOSED TO.

815
00:41:03,500 --> 00:41:07,400
VIEIRA: IN 1974, ARMISTEAD
MAUPIN WAS A YOUNG JOURNALIST

816
00:41:07,500 --> 00:41:09,100
WHEN HE WROTE
A FICTIONAL STORY

817
00:41:09,200 --> 00:41:11,366
ABOUT THE DATING SCENE
IN THE BAY AREA.

818
00:41:11,466 --> 00:41:14,433
IT CAUGHT THE EYE
OF AN EDITOR AT THE
"SAN FRANCISCO CHRONICLE,"

819
00:41:14,533 --> 00:41:17,466
WHO ASKED HIM TO CONTINUE
THE STORY IN SERIAL FORM

820
00:41:17,566 --> 00:41:19,100
PUBLISHING 5 DAYS A WEEK.

821
00:41:19,200 --> 00:41:21,266
MAUPIN: IT WAS HORRIFYING,

822
00:41:21,366 --> 00:41:22,800
EXHILARATING,

823
00:41:22,900 --> 00:41:25,433
AND I DIDN'T KNOW TO WHAT DEGREE
THINGS WOULD COME OUT

824
00:41:25,533 --> 00:41:29,633
OF MY SUBCONSCIOUS
AND LAND ON THE PAGE.

825
00:41:29,733 --> 00:41:34,100
WOMAN: "MARY ANN WAS SHAKEN
UNTIL SHE NOTICED THAT THE
LANDLADY WAS SMILING.

826
00:41:34,200 --> 00:41:37,433

""YOU'LL GET USED TO MY
BABBLING,"" SAID MRS. MADRIGAL.

827

00:41:37,533 --> 00:41:39,533
""ALL THE OTHERS HAVE.""

828

00:41:39,633 --> 00:41:43,300
"SHE WALKED TO THE WINDOW,
WHERE THE WIND MADE HER
KIMONO FLUTTER

829

00:41:43,400 --> 00:41:45,066
"LIKE BRILLIANT PLUMAGE.

830

00:41:45,166 --> 00:41:49,033
""THE FURNITURE IS INCLUDED.
WHAT DO YOU SAY, DEAR?""

831

00:41:49,133 --> 00:41:51,366
"MARY ANN SAID YES.

832

00:41:51,466 --> 00:41:53,766
""GOOD. YOU'RE ONE
OF US, THEN.

833

00:41:53,866 --> 00:41:57,266
WELCOME TO 28 BARBARY LANE.""

834

00:41:57,366 --> 00:41:59,766
HEY, TODD.
HOW YOU DOING?

835

00:41:59,866 --> 00:42:01,933
MAUPIN: I MADE UP THE TERM
"LOGICAL FAMILY,"

836

00:42:02,033 --> 00:42:04,433
MEANING "THE FAMILY
THAT MAKES SENSE FOR YOU,"

837

00:42:04,533 --> 00:42:08,800
THE ONE THAT YOU BUILD FOR
YOURSELF, IF YOU'RE AN ADULT.

838

00:42:08,900 --> 00:42:11,700
IT DOES NOT HAVE TO BE
DEFINED BY BLOOD.

839

00:42:11,800 --> 00:42:14,766
AND I THINK THAT'S
A MESSAGE THAT GAY PEOPLE
HAVE FIGURED OUT,

840

00:42:14,866 --> 00:42:20,366
AND MORE AND MORE PEOPLE WHO
AREN'T GAY ARE FIGURING IT OUT.

841

00:42:20,466 --> 00:42:24,866
YOU PICK YOUR FRIENDS,
AND THEY BECOME YOUR FAMILY.

842

00:42:24,966 --> 00:42:26,900
MAN: WHAT I RELATED TO
WAS THAT

843

00:42:27,000 --> 00:42:30,333
THERE ARE PEOPLE
WHO WERE JUST
LIVING THEIR LIVES

844

00:42:30,433 --> 00:42:32,466
AND THEY WERE
WHO THEY WERE OPENLY.

845

00:42:32,566 --> 00:42:35,300
THEY HAD EACH OTHER'S
BACKS, AND, YOU KNOW,

846

00:42:35,400 --> 00:42:37,400
WHATEVER THEY WENT THROUGH,
THEY WENT THROUGH TOGETHER.

847

00:42:37,500 --> 00:42:41,800
AND JUST COMING OUT,
I REALLY DIDN'T HAVE
ALL OF THAT YET.

848

00:42:41,900 --> 00:42:44,833
I DIDN'T HAVE
MY QUEER FAMILY YET,

849

00:42:44,933 --> 00:42:49,533
SO IT WAS GOOD TO, LIKE,
REALLY FEEL THAT
THAT COULD HAPPEN.

850

00:42:49,633 --> 00:42:51,866
ALL RIGHT, VOTE FOR
"TALES OF THE CITY"

851
00:42:51,966 --> 00:42:55,033
BECAUSE ARMISTEAD MAUPIN
IS A TERRIFIC WRITER,

852
00:42:55,133 --> 00:42:56,666
VERY VIVID CHARACTERS.

853
00:42:56,766 --> 00:42:59,666
IT'LL TAKE YOU PLACES
YOU NEVER THOUGHT
YOU WOULD GO TO.

854
00:42:59,766 --> 00:43:02,000
SO, READ IT!

855
00:43:02,100 --> 00:43:05,933
YOUNG: THIS NOTION THAT YOU
GO OUT AND FIND YOUR FAMILY,

856
00:43:06,033 --> 00:43:09,166
YOU FIND WHERE YOU BELONG,
IS AN AMERICAN ONE.

857
00:43:09,266 --> 00:43:11,300
AND I THINK YOU SEE IT
IN OUR FICTION.

858
00:43:11,400 --> 00:43:14,133
YOU SEE IT IN
"THE OUTSIDERS,"

859
00:43:14,233 --> 00:43:17,333
AND I THINK YOU SEE IT
IN AMERICAN LIFE.

860
00:43:18,833 --> 00:43:21,066
VIEIRA: SET IN TULSA, OKLAHOMA,

861
00:43:21,166 --> 00:43:23,000
"THE OUTSIDERS" BY S.E. HINTON

862
00:43:23,100 --> 00:43:24,600
EXPLORES THE BLENDING OF

863
00:43:24,700 --> 00:43:26,833
BIOLOGICAL AND CHOSEN FAMILIES.

864
00:43:26,933 --> 00:43:28,533
AND IT'S A POPULAR CHOICE

865
00:43:28,633 --> 00:43:31,200
FOR YOUR BEST-LOVED NOVEL.

866
00:43:31,300 --> 00:43:33,900
MAN: "THE OUTSIDERS," TO ME,
IS ABOUT, YOU KNOW,

867
00:43:34,000 --> 00:43:37,000
BUILDING YOUR OWN FAMILY,
FINDING YOUR PEOPLE.

868
00:43:37,100 --> 00:43:38,300
THAT WAS A CHALLENGE FOR ME.

869
00:43:38,400 --> 00:43:39,966
I DIDN'T LIKE THE FAMILY
THAT I WAS DEALT.

870
00:43:40,066 --> 00:43:43,633
I ALWAYS FELT LIKE I WAS
FROM A DIFFERENT FAMILY,

871
00:43:43,733 --> 00:43:46,000
AND SO I ALWAYS LOOKED FOR
AN OUTSIDE UNIT.

872
00:43:46,100 --> 00:43:51,166
"THE OUTSIDERS" IS A BOOK
VERY MUCH ABOUT THAT SENSE OF
ACCEPTANCE AND BELONGING

873
00:43:51,266 --> 00:43:54,933
AND THAT IS POWERFUL MEDICINE
WHEN YOU ARE A TEENAGER.

874
00:43:56,066 --> 00:43:58,033
O'CONNOR: THE BOOK'S
ABOUT, YOU KNOW,

875
00:43:58,133 --> 00:44:00,066
THE GREASERS VERSUS

THE SOCHYZ,

876

00:44:00,166 --> 00:44:01,900

THE HAVES VERSUS THE HAVE NOTS.

877

00:44:02,000 --> 00:44:05,300

WELL, I GREW UP

IN A GREASER NEIGHBORHOOD.

878

00:44:05,400 --> 00:44:07,566

IT'S WHAT INSPIRED ME

TO START WRITING IT,

879

00:44:07,666 --> 00:44:11,000

WHEN A FRIEND OF MINE GOT BEATEN

UP ON HIS WAY HOME FROM SCHOOL.

880

00:44:11,100 --> 00:44:12,833

VIEIRA: RELEASED IN 1967,

881

00:44:12,933 --> 00:44:14,500

"THE OUTSIDERS"

IS OFTEN CREDITED

882

00:44:14,600 --> 00:44:17,833

WITH HELPING TO LAUNCH THE

YOUNG-ADULT GENRE IN PUBLISHING.

883

00:44:17,933 --> 00:44:20,366

HINTON: THERE WASN'T ANYTHING

BEING WRITTEN THAT DEALT

884

00:44:20,466 --> 00:44:23,033

REALISTICALLY WITH TEENAGE LIFE,

885

00:44:23,133 --> 00:44:25,800

AND I HALFWAY WROTE IT

TO READ IT.

886

00:44:25,900 --> 00:44:28,833

VIEIRA: THE STORY FOLLOWS

3 ORPHAN BROTHERS

887

00:44:28,933 --> 00:44:31,266

AND THEIR GANG OF POOR

MISFIT GREASERS

888

00:44:31,366 --> 00:44:33,666
DURING A VIOLENT ENCOUNTER
WITH THEIR RIVALS,

889
00:44:33,766 --> 00:44:35,233
THE UPPER-CLASS SOCHYZ.

890
00:44:35,333 --> 00:44:38,733
BOY: "YOU TAKE UP FOR YOUR
BUDDIES, NO MATTER WHAT THEY DO.

891
00:44:38,833 --> 00:44:40,733
"WHEN YOU'RE A GANG,
YOU STICK UP FOR THE MEMBERS.

892
00:44:40,833 --> 00:44:44,300
"IF YOU DON'T STICK UP
FOR THEM, STICK TOGETHER,
MAKE LIKE BROTHERS,

893
00:44:44,400 --> 00:44:45,833
"IT ISN'T A GANG ANYMORE.

894
00:44:45,933 --> 00:44:50,666
IT'S A PACK. A SNARLING,
DISTRUSTFUL, BICKERING PACK."

895
00:44:50,766 --> 00:44:54,800
SO, YOU DEPEND ON YOUR PEER
GROUP TO KIND OF, YOU KNOW,

896
00:44:54,900 --> 00:44:57,366
TAKE THE PLACE
OF YOUR FAMILY.

897
00:44:57,466 --> 00:45:02,900
AND I DON'T THINK YOU'RE AS
EVER AS LOYAL TO YOUR FRIENDS

898
00:45:03,000 --> 00:45:05,533
AS YOU ARE WHEN
YOU'RE A TEENAGER.

899
00:45:05,633 --> 00:45:07,433
FOR ME, THE TAKEAWAY
FROM THE BOOK IS

900
00:45:07,533 --> 00:45:10,733

IS THAT YOU FIND YOUR PEOPLE,
YOU TAKE CARE OF YOUR PEOPLE,

901

00:45:10,833 --> 00:45:15,166
LIFE ISN'T ALWAYS FAIR,
LIFE ISN'T ALWAYS WHAT
YOU THINK IT'S GONNA BE,

902

00:45:15,266 --> 00:45:17,500
BUT IT'S WHAT YOU MAKE IT.

903

00:45:17,600 --> 00:45:19,533
HI. MY NAME IS
DANNY BOY O'CONNOR,

904

00:45:19,633 --> 00:45:21,366
AND I SUGGEST YOU PICK
"THE OUTSIDERS."

905

00:45:21,466 --> 00:45:26,233
IT'S THE BEST BOOK EVER WRITTEN
BY A KID, FOR A KID, ABOUT KIDS.

906

00:45:26,333 --> 00:45:30,500
TRUST ME, YOU'LL LOVE IT.
"THE OUTSIDERS."

907

00:45:32,666 --> 00:45:35,566
PEEPLER: SOCIAL REJECTION
SHOWS UP IN THE BRAIN

908

00:45:35,666 --> 00:45:38,000
THE SAME WAY AS
PHYSICAL PAIN DOES.

909

00:45:38,100 --> 00:45:41,666
SO, ANY EXPERIENCES
OF ACCEPTANCE AND BELONGING

910

00:45:41,766 --> 00:45:44,400
THAT WE FIND,
IT'S DEEPLY POWERFUL.

911

00:45:44,500 --> 00:45:46,200
IT'S DEEPLY HEALING.

912

00:45:46,300 --> 00:45:48,966
AND THAT'S WHAT I THINK

THESE BOOKS SPEAK TO.

913

00:45:49,066 --> 00:45:51,066

VIEIRA: THE MOST RECENTLY

914

00:45:51,166 --> 00:45:52,466

PUBLISHED BOOK ON YOUR LIST

915

00:45:52,566 --> 00:45:54,000

OF 100 FAVORITES IS "GHOST"

916

00:45:54,100 --> 00:45:55,933

BY JASON REYNOLDS.

917

00:45:56,033 --> 00:45:57,466

THE NOVEL HIT BOOKSTORE SHELVES

918

00:45:57,566 --> 00:45:59,600

IN 2016, AND IT'S ONE OF YOUR

919

00:45:59,700 --> 00:46:01,033

BEST-LOVED STORIES ABOUT

920

00:46:01,133 --> 00:46:03,366

FINDING A CHOSEN FAMILY.

921

00:46:03,466 --> 00:46:06,933

JASON REYNOLDS HAS TAKEN
THE LITERARY WORLD BY STORM.

922

00:46:07,033 --> 00:46:12,033

THE AWARD-WINNING AUTHOR HAS
PUBLISHED 12 BOOKS IN 9 YEARS.

923

00:46:12,133 --> 00:46:14,866

IN "GHOST," REYNOLDS DRAWS
ON HIS OWN EXPERIENCE

924

00:46:14,966 --> 00:46:18,733

TO TELL THE STORY OF
A TEENAGE BOY FINDING HIS WAY.

925

00:46:21,700 --> 00:46:23,066

REYNOLDS: Y'ALL GOOD?
EVERYBODY ALL RIGHT?

926

00:46:23,166 --> 00:46:25,333
STUDENTS: YEAH!
A'IGHT.

927
00:46:25,433 --> 00:46:29,033
SO, EVERYBODY IN THIS ROOM,
WHETHER WE CALL OURSELVES GOOD

928
00:46:29,133 --> 00:46:31,633
OR WHETHER OTHER PEOPLE CALL US
GOOD OR CALL US BAD,

929
00:46:31,733 --> 00:46:33,133
WE DO THE BEST WE CAN.

930
00:46:33,233 --> 00:46:35,400
BUT THE ENVIRONMENT SOMETIMES
TEACHES US THINGS,

931
00:46:35,500 --> 00:46:39,333
AND WE DON'T KNOW HOW TO
BREAK THE CYCLE OF THE THINGS
THAT WE'RE BEING TAUGHT.

932
00:46:40,800 --> 00:46:42,866
REYNOLDS: "GHOST" IS ABOUT
A YOUNG MAN WHO EXPERIENCES

933
00:46:42,966 --> 00:46:45,066
A MOMENT OF TRAUMA
EARLY IN HIS LIFE.

934
00:46:45,166 --> 00:46:46,433
[GUNSHOT]

935
00:46:46,533 --> 00:46:48,966
THAT TRAUMA SPARKS
AN UNKNOWN ABILITY TO RUN,

936
00:46:49,066 --> 00:46:52,466
AND HE DISCOVERS THAT THERE'S
A SPECIAL PLACE YOU CAN PUT
AN ABILITY LIKE THAT,

937
00:46:52,566 --> 00:46:54,633
AND THAT IS ON THE LOCAL
NEIGHBORHOOD TRACK TEAM.

938

00:46:54,733 --> 00:46:56,033
[CHEERING AND APPLAUSE]

939
00:46:56,133 --> 00:46:59,633
HE LIVES IN AN APARTMENT
WITH HIS MOM.

940
00:46:59,733 --> 00:47:04,566
IT'S A PART OF TOWN THAT
SOME WOULD SAY IS A
TOUGHER PART OF TOWN,

941
00:47:04,666 --> 00:47:06,566
BUT IT'S HIS HOME.

942
00:47:06,666 --> 00:47:09,600
CASTLE IS WHAT SOME WOULD
CONSIDER A KNUCKLEHEAD,

943
00:47:09,700 --> 00:47:11,033
BUT HE'S THE BEST
OF THE KNUCKLEHEADS.

944
00:47:11,133 --> 00:47:12,900
WE ALL KNOW THESE
YOUNG PEOPLE WHO--

945
00:47:13,000 --> 00:47:15,300
THEY'VE ALWAYS GOT
SOMETHING TO SAY.

946
00:47:15,400 --> 00:47:16,966
THEY DON'T MEAN ANY HARM,

947
00:47:17,066 --> 00:47:19,566
BUT THEY HAVEN'T FOUND THE PLACE
TO PUT SOME OF THIS ENERGY.

948
00:47:19,666 --> 00:47:22,266
VIEIRA: CASTLE CRENSHAW,
ALSO KNOWN AS "GHOST,"

949
00:47:22,366 --> 00:47:25,433
FINDS A GROUP OF PEERS
WHO BECOME LIKE SIBLINGS

950
00:47:25,533 --> 00:47:28,266
AND A COACH WHO STANDS IN

AS A FATHER FIGURE.

951

00:47:28,366 --> 00:47:32,700
REYNOLDS: HE GETS TO ADD
FAMILY MEMBERS WHEN HE
JOINS THE TRACK TEAM.

952

00:47:32,800 --> 00:47:35,833
AND THE BEAUTY OF THAT
IS THAT EVERYONE ON HIS
TEAM IS SO DIFFERENT.

953

00:47:35,933 --> 00:47:37,633
THEY'RE NOT FROM
HIS NEIGHBORHOOD.

954

00:47:37,733 --> 00:47:39,233
THEY HAVE DIFFERENT
EXPERIENCES,

955

00:47:39,333 --> 00:47:43,033
BUT WHAT THEY UNDERSTAND
IS WHAT IT MEANS TO RUN.

956

00:47:43,133 --> 00:47:44,700
HE GETS TO LOOK THEM
IN THEIR FACES,

957

00:47:44,800 --> 00:47:47,833
AND HE GETS TO BE UNASHAMED
OF WHO HE IS,

958

00:47:47,933 --> 00:47:50,000
AND THEY GET TO BE
UNASHAMED OF WHO THEY ARE.

959

00:47:50,100 --> 00:47:55,200
AND IT IS IN THAT INTIMACY THAT
THEIR FAMILY IS TRULY FORMED.

960

00:47:55,300 --> 00:47:58,466
LUCAS: HE FINDS A THING TO DO
THAT REALLY ALLOWS HIM

961

00:47:58,566 --> 00:47:59,966
TO FEEL LIKE HE'S
A PART OF THE WORLD,

962

00:48:00,066 --> 00:48:01,933
LIKE HE'S CARED FOR,

963
00:48:02,033 --> 00:48:05,066
LIKE, THERE IS A PLACE
WHERE HE BELONGS.

964
00:48:05,166 --> 00:48:08,000
AND ON A PERSONAL LEVEL, RIGHT,
LIKE THAT HAPPENS TO LOTS OF US,

965
00:48:08,100 --> 00:48:10,133
WHERE WE FEEL ADRIFT
IN SOME WAY,

966
00:48:10,233 --> 00:48:14,766
AND THEN SOME KIND OF WAY, WE
FIND A PLACE THAT BELONGS TO US

967
00:48:14,866 --> 00:48:16,100
AND THAT WE BELONG TO.

968
00:48:16,200 --> 00:48:19,033
GIRL: "GHOST" WAS
REALLY POWERFUL BECAUSE

969
00:48:19,133 --> 00:48:21,300
IT JUST TEACHES YOU
THAT YOU NEED PEOPLE
WHO SUPPORT YOU,

970
00:48:21,400 --> 00:48:24,100
AND PEOPLE WHO DON'T
SUPPORT YOU, YOU NEED
TO LET THEM GO,

971
00:48:24,200 --> 00:48:25,966
BECAUSE YOU NEED
TO BUILD UP YOUR
SELF-ESTEEM

972
00:48:26,066 --> 00:48:29,800
AND NOT BRING YOURSELF
DOWN JUST TO FIT IN
WITH OTHER PEOPLE.

973
00:48:29,900 --> 00:48:31,066
REYNOLDS: LET ME
ASK YOU SOMETHING.

974
00:48:31,166 --> 00:48:33,100
WHAT DO YOU THINK
YOU WANT TO "BE"

975
00:48:33,200 --> 00:48:34,633
WHEN YOU GET OLDER?

976
00:48:34,733 --> 00:48:36,966
I'VE KNOWN THIS
SINCE I WAS IN
4TH GRADE,

977
00:48:37,066 --> 00:48:39,866
BUT I WANT TO BE
A CEO OF A LARGE
COMPANY.

978
00:48:39,966 --> 00:48:41,533
WHAT? HA HA HA!

979
00:48:41,633 --> 00:48:43,366
I WASN'T EXPECTING
YOU TO SAY THAT,
BUT I SHOULD HAVE BEEN.

980
00:48:43,466 --> 00:48:44,666
ALL RIGHT, SO, THEN
LET ME ASK YOU.

981
00:48:44,766 --> 00:48:46,133
HERE'S--HERE'S
A TRICK QUESTION.

982
00:48:46,233 --> 00:48:49,166
SO, IF YOU WANT TO BE
THAT IN 10 YEARS,

983
00:48:49,266 --> 00:48:51,866
WHAT DOES THAT MEAN
THAT YOU HAVE TO BE TODAY?

984
00:48:51,966 --> 00:48:55,033
TODAY, I GUESS I HAVE
TO BE A LEADER.

985
00:48:55,133 --> 00:48:57,700
OH! YOU ARE SOMETHING.

I LIKE THAT.

986

00:48:57,800 --> 00:49:01,666
REYNOLDS: MY INTENDED AUDIENCE,
HONESTLY, IS ALWAYS GONNA BE
YOUNG PEOPLE, RIGHT,

987

00:49:01,766 --> 00:49:03,633
YOUNG PEOPLE WHO
READ MY BOOKS.

988

00:49:03,733 --> 00:49:06,000
BUT I WROTE THE BOOKS
WITH THEM IN MIND,

989

00:49:06,100 --> 00:49:09,933
BUT I WRITE THE BOOKS
FOR EVERYONE TO READ.

990

00:49:10,033 --> 00:49:12,000
VIEIRA: LIKE J.D. SALINGER,

991

00:49:12,100 --> 00:49:15,233
JASON REYNOLDS WRITES
IN THE AUTHENTIC VOICES
OF HIS CHARACTERS.

992

00:49:15,333 --> 00:49:19,533
REYNOLDS: "THE TROUBLE IS, YOU
CAN'T RUN AWAY FROM YOURSELF."

993

00:49:19,633 --> 00:49:21,533
"COACH SNATCHED THE TOWEL
FROM HIS SHOULDER,

994

00:49:21,633 --> 00:49:23,866
"FOLDED IT INTO
A PERFECT SQUARE,

995

00:49:23,966 --> 00:49:25,833
"AND SET IT IN
THE SPACE BETWEEN US.

996

00:49:25,933 --> 00:49:30,533
'UNFORTUNATELY,' HE SAID,
'AIN'T NOBODY THAT FAST.'"

997

00:49:30,633 --> 00:49:32,200

REYNOLDS: IF I CAN WRITE A BOOK
IN MY NATURAL VOICE,

998

00:49:32,300 --> 00:49:34,633
AND SOMEBODY READS THAT,

999

00:49:34,733 --> 00:49:39,800
AND FOR THE FIRST TIME
SEES THEIR VOICE...

1000

00:49:39,900 --> 00:49:45,266
UPHELD, AS A PIECE OF
CAPITAL "L" LITERATURE,

1001

00:49:45,366 --> 00:49:47,133
THERE'S POWER THERE

1002

00:49:47,233 --> 00:49:49,600
IN MERE REPRESENTATION
AND ACKNOWLEDGEMENT

1003

00:49:49,700 --> 00:49:51,800
OF SOMETHING THAT HAS
NOT BEEN ACKNOWLEDGED.

1004

00:49:51,900 --> 00:49:54,900
WHEN YOU SEE BOOKS THAT ACTUALLY
TALK LIKE WE TALK,

1005

00:49:55,000 --> 00:49:59,966
THAT, YOU KNOW, ELEVATE THE
LANGUAGE THAT WE USE EVERY DAY

1006

00:50:00,066 --> 00:50:03,000
AND THE PEOPLE WHO USE
EVERYDAY LANGUAGE

1007

00:50:03,100 --> 00:50:07,333
AND ARE NOT PRACTICING
THEIR GRAMMAR AND THEIR MANNERS,

1008

00:50:07,433 --> 00:50:11,033
YOU KNOW, THEN WE SEE, LIKE A
REALLY REAL SLICE OF THE WORLD.

1009

00:50:11,133 --> 00:50:13,933
I FEEL SAFE AROUND MY FRIENDS.
I FEEL SAFE AROUND MY BROTHERS.

1010
00:50:14,033 --> 00:50:16,800
IF I'M WEAK, I KNOW THEY'RE NOT
GONNA TEASE ME OR CLOWN ME.

1011
00:50:16,900 --> 00:50:18,733
THEY'RE GONNA SAY, "YO.
I LOVE YOU. GET IT OUT.

1012
00:50:18,833 --> 00:50:21,100
DO WHAT YOU GOTTA DO." RIGHT?
AND THAT'S WHAT BROTHERHOOD IS.

1013
00:50:21,200 --> 00:50:22,733
LIKE, IF Y'ALL AIN'T GOT
THAT IN YOUR LIFE,

1014
00:50:22,833 --> 00:50:26,166
Y'ALL AIN'T GOT
NO BROTHERS. RIGHT?

1015
00:50:26,266 --> 00:50:27,933
[FINGER SNAPPING
AND CHEERING]

1016
00:50:29,700 --> 00:50:31,266
ALL: VOTE FOR "GHOST"!

1017
00:50:31,366 --> 00:50:33,300
IT'S THE BEST.

1018
00:50:34,666 --> 00:50:37,200
I THINK ALL BOOKS ARE ASKING
"WHO AM I?"

1019
00:50:37,300 --> 00:50:39,400
BUT ALSO, I THINK,
MORE AND MORE,

1020
00:50:39,500 --> 00:50:41,066
BOOKS ARE ASKING
"WHO ARE WE?"

1021
00:50:41,166 --> 00:50:43,266
THAT QUESTION
OF "WHO AM I?"

1022

00:50:43,366 --> 00:50:46,100
IT'S--THE BEAUTY
OF THE QUESTION IS,

1023
00:50:46,200 --> 00:50:49,000
IT CHANGES, AND WE
NEVER GET AWAY FROM IT.

1024
00:50:49,100 --> 00:50:52,600
AND I THINK THAT THAT'S WHY
WE KEEP LOVING THESE BOOKS,

1025
00:50:52,700 --> 00:50:53,933
NO MATTER HOW OLD WE GET

1026
00:50:54,033 --> 00:50:55,866
BECAUSE THAT QUESTION
NEVER GETS OLD.

1027
00:50:55,966 --> 00:50:58,733
WHEN I SEE THIS LIST OF BOOKS,

1028
00:50:58,833 --> 00:51:00,733
I JUST SEE, LIKE,
A CACOPHONY OF VOICES.

1029
00:51:00,833 --> 00:51:04,000
I SEE, LIKE, A CHORUS,
LIKE ALL SINGING--

1030
00:51:04,100 --> 00:51:05,400
DIFFERENT REGISTERS,
DIFFERENT PITCHES,

1031
00:51:05,500 --> 00:51:07,666
BUT WHEN YOU LISTEN
TO THEM ALL TOGETHER,

1032
00:51:07,766 --> 00:51:09,100
THEY MAKE--THERE'S A HARMONY,

1033
00:51:09,200 --> 00:51:11,200
AND IT'S THESE QUESTIONS
AND INTERROGATIONS

1034
00:51:11,300 --> 00:51:15,000
ABOUT "HOW DO I COME TO
UNDERSTAND WHO I AM, UM...

1035
00:51:15,100 --> 00:51:18,466
IN THE WORLD
THAT I LIVE IN?"

1036
00:51:18,566 --> 00:51:22,700
WE SEE NOW HOW OUR FAVORITE
BOOKS ABOUT COMING OF AGE
AND SELF-DISCOVERY

1037
00:51:22,800 --> 00:51:24,966
HELP US ON OUR OWN
PERSONAL JOURNEYS.

1038
00:51:25,066 --> 00:51:27,233
THEY MAKE US FEEL
WE'RE NOT ALONE.

1039
00:51:27,333 --> 00:51:31,166
THEY GIVE US SOMETHING
TO BELIEVE IN, AND THEY
CAN BE A GUIDE TO LIFE.

1040
00:51:31,266 --> 00:51:33,300
THE NEXT STEP
ON YOUR PERSONAL JOURNEY

1041
00:51:33,400 --> 00:51:34,933
IS TO GET INVOLVED.

1042
00:51:35,033 --> 00:51:38,300
HEAD OVER TO
[PBS.ORG/GREATAMERICANREAD](https://www.pbs.org/greatamericanread)

1043
00:51:38,400 --> 00:51:40,533
TO FIND OUT MORE
ABOUT TONIGHT'S BOOKS

1044
00:51:40,633 --> 00:51:43,200
AND ALL 100 TITLES
ON YOUR LIST.

1045
00:51:43,300 --> 00:51:44,633
THEN, KEEP READING,

1046
00:51:44,733 --> 00:51:46,900
SHARING WITH YOUR FRIENDS
ON SOCIAL MEDIA,

1047
00:51:47,000 --> 00:51:49,900
AND, MOST OF ALL, VOTING.

1048
00:51:50,000 --> 00:51:51,933
AND STAY WITH US
THROUGH THE GRAND FINALE

1049
00:51:52,033 --> 00:51:55,200
WHEN WE FIND OUT THE COUNTRY'S
BEST-LOVED BOOK

1050
00:51:55,300 --> 00:51:57,633
ON "THE GREAT AMERICAN READ."

1051
00:52:02,166 --> 00:52:02,166
â□â□â

1052
00:52:02,166 --> 00:52:05,300
â□â□â

1053
00:52:05,400 --> 00:52:15,266
â□â□â

1054
00:52:05,400 --> 00:52:15,300
â□â□â

1055
00:52:15,300 --> 00:52:15,300
â□â□â

1056
00:52:15,300 --> 00:52:18,800
â□â□â